60¢
NOV. 15,

VOGUE

WHAT GIVES
The new presents for people and houses

10 FAST BEAUTY SAVES

THE GREAT PIN IDEA



NEW WAYS TO TELL TIME

At better farms everywhere



Wide-awake

By all means give a rooster...if you've someone on your list who likes crowing to get up by. But for others who prefer to awaken to a lyric sound from a lovely face, we think a Swiza-Sheffield Swiss-imported alarm clock is the perfect gift.

At better stores everywhere



gift suggestions:

CLOCK AND FRAME SHOWN 1⅛ TIMES ACTUAL SIZE CLOCK $20.* FRAME $10. *PLUS FEDERAL TAX

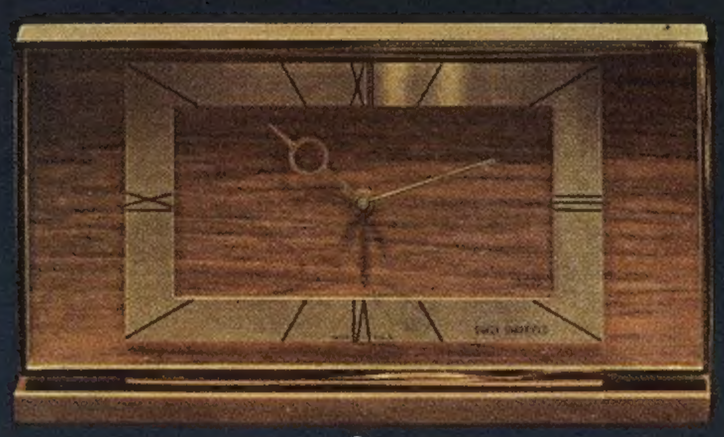
When you turn to the next page you will see an extraordinary Swiza-Sheffield collection of clocks for every taste, every decor. Each is individual...a gracious presence in a room. But we won't keep you waiting any longer, so do flip. ➳



1



2



3



4



5



6



7



8



9



10



11

See, we told you so! And these Swiss-imported clocks are just a few from a magnificent array of Swiza-Sheffield clocks...dedicated to quality, precision and fashion. Pictured here: **1.** Ballade, $25. **2.** Concerto, $17.50. **3.** Scherzo, $27.50. **4.** Valse, $22.50. **5.** Caprice, $17.50. **6.** Fugue, $20.00 (matching photo frame not shown, $10.) **7.** Opus, $20.00. **8.** Nocturne, $17.50. **9.** Allegro, $35. **10.** Symphony, $17.50. **11.** Prelude, $17.50. **Best & Co., New York City, and all branches;** Jordan Marsh, Boston; John Wanamaker's, Phila.; Hengerer's, Buffalo; Kaufmann's, Pittsburgh; Famous Barr, St. Louis; or write to Sheffield Watch, Inc., 417 Fifth Ave., N. Y. 16.

CLOCK PRICES PLUS FEDERAL TAX SHOWN ½ ACTUAL SIZE

FOR OTHER FINE STORES SEE PAGE 174



SWIZA-SHEFFIELD

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I. S. V.- PATCÉVITCH, Publisher

Alexander Liberman, Art Director



PENN

COVER/NOVEMBER 15, 1962

One of Paris' engaging new follies—
a wig of pink-beige ostrich feathers
from Capucci that wraps under the chin.
To take seriously? Perhaps not, but
then again—wearing it may be half
the fun. (This is the year when
frivolity is making serious fashion
inroads.) On the feather-rimmed face,
make-up that adds, besides flattery,
the beauty-save of skin benefits:
this, Cover Girl, by Noxzema.

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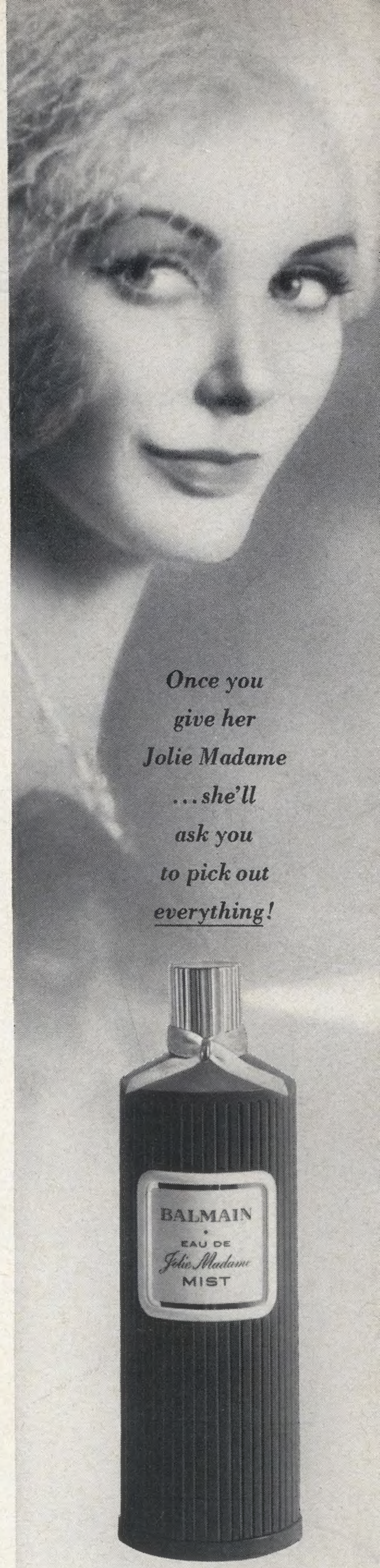
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Vol. 140, No. 9, Whole No. 2089

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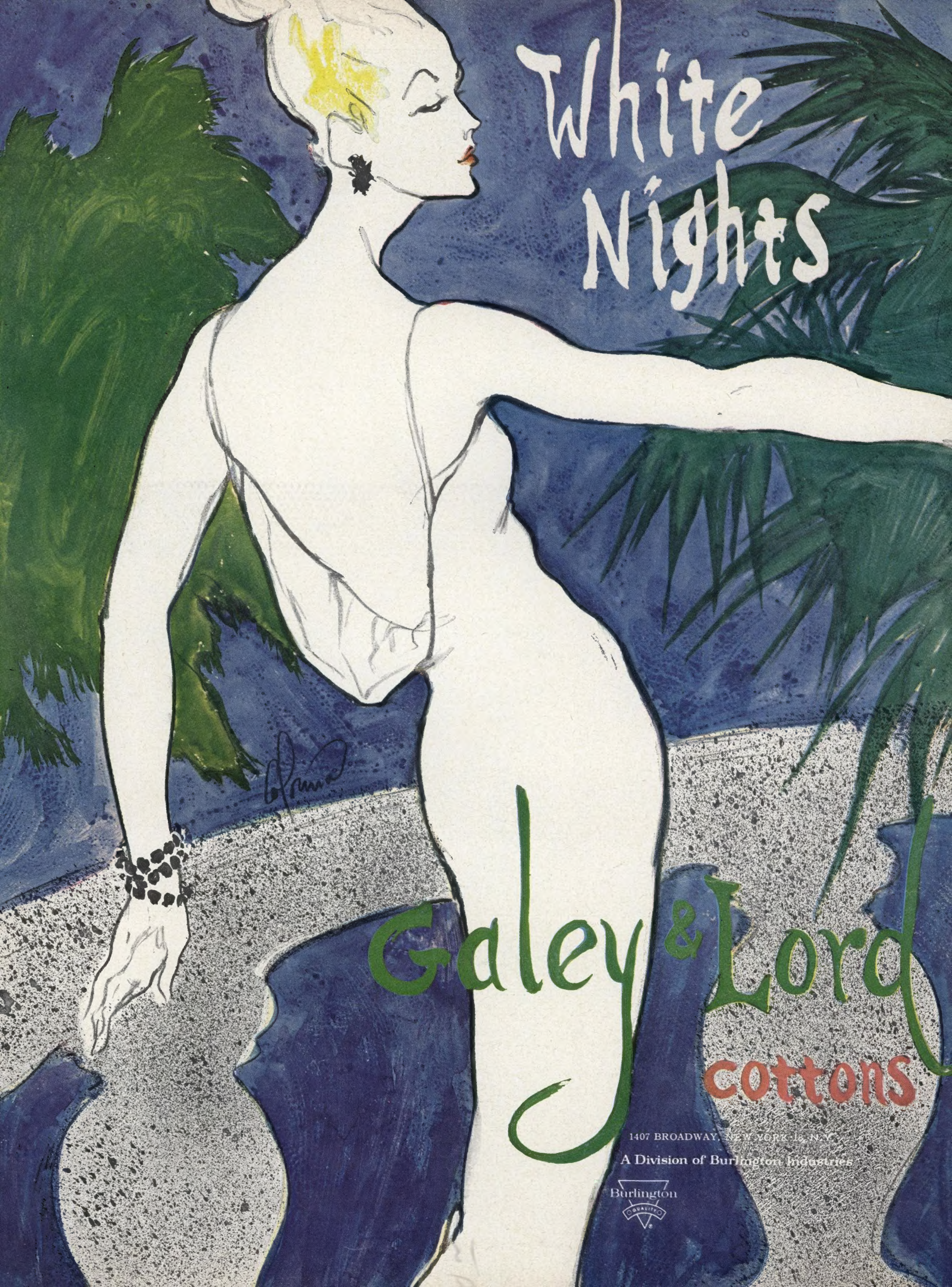
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Jolie Madame

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Michel



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Virginia Thoren-Rice

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Maximilian New York

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For after the bath. What goes on
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Promise her anything
but give her Arpege

COMPOUNDED IN THE U.S.A. PERFUME IMPORTED FROM FRANCE

WITH VOGUE THIS ISSUE

Although **ANDREW WYETH,** the great American painter, photographed by **HENRI CARTIER-BRESSON** on pages 118 to 121, has never been abroad, some of his paintings have. "Albert's Son" hangs permanently in the National Gallery of Norway. It was given in 1959 by former U. S. Ambassador and Mrs. L. Corrin Strong. Other Wyeth works, as part of American exhibitions, have been seen in Moscow, Berlin, London, Zürich, and cities in Japan.

E. J. KAHN, JR., a whipper-in correspondent who has covered hot and cold wars, plus the less panicky pleasures of journalism, wrote "Have Cars Adjusted to Women?" on page 104, his seventh article for Vogue. He is on the staff of *The New Yorker,* where his reports begin, but usually end, expanded and hard-covered, at Random House, which recently published his ninth book, *The Stragglers.*

An unabashed **JAMES BOND** buff, Vogue, in "The Case of the Purloined Recipes," on page 122, parodies **IAN FLEMING'S** entertainments, his nine novels in which Bond as Secret Agent 007 gets involved with fair women in dark spy plots, with Bond sustained on occasion by splits of champagne and grey Beluga caviar.

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MOUCHY



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Levy's, Tucson

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Malcolm Brock, Bakersfield
Robinson's, Beverly Hills
Rhodes, Concord
Rhodes, Gateway
Webb's Glendale
Buffum's, Long Beach
Robinson's, Los Angeles
Seibu, Los Angeles
Rhodes, Oakland
Lieberg's, Pasadena
Robinson's, Pasadena
Hale Bros., Sacramento
Marstons, San Diego
Livingston Bros., San Francisco and branches
Macy's, San Francisco and branches
Levy Brothers, San Mateo
Buffum's, Santa Ana
S. Leask & Son, Santa Cruz
H. C. Henshey, Santa Monica
Rosenberg's, Santa Rosa
Katten & Marengo, Stockton
Robinson's, Van Nuys

CONNECTICUT
D. M. Read, Bridgeport
Sage-Allen, Hartford

DISTRICT OF COLUMBIA
Julius Garfinckel, Washington

FLORIDA
Willson Chase, St. Petersburg
Millers Bootery, Tallahassee

GEORGIA
Rich's, Atlanta

IDAHO
Idaho Department Store, Twin Falls

ILLINOIS
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The Fair (96th and Campbell), Chicago
Ackemann Bros., Elgin
The Fair, Oak Park
P. A. Bergner & Co., Peoria
McCabe Dry Goods Co., Rock Island
The Fair, Skokie

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Wm. H. Block Co., Indianapolis
Robertson Bros. Department Store, South Bend

IOWA
Craemer's, Cedar Rapids

KENTUCKY
H. P. Selman & Co., Louisville

MAINE
Owen, Moore & Co., Portland

MARYLAND
Hochschild Kohn, Baltimore
Rosenbaum's, Cumberland
Leiter Bros., Hagerstown

MASSACHUSETTS
Fraser, Brockton
R. H. Stearns, Boston
R. A. McWhirr, Fall River
The Star Store, New Bedford
Holden & Stone, Pittsfield
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MICHIGAN
Paul Steketee & Sons, Grand Rapids
F. N. Arbaugh Co., Lansing
Jacobson's, Detroit

MINNESOTA
C. F. Massey Co., Rochester

MONTANA
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NEW JERSEY
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Tepper's, Plainfield
Nevius Voorhees, Trenton

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Kinter Co., Olean
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Perfect pair for Christmas giving! The box: stunning Swiss import, richly gold-embossed. The stockings: beautiful NoMends. Fitting gift for your favorite friends. For extra glamour, choose NoMend's new Ultrason Nylons with the luxurious feel of silk, and "Flutter-Bys" with a dainty butterfly design knitted right into their pretty tops. Timely tip: do your Christmas hinting early!

SEE FACING PAGE FOR PARTIAL LIST OF STORES CARRYING NOMEND BEAUTIFUL STOCKINGS.

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Precious few things today are so right, so true, that they become classics. Yet the London and the Duchess, year in and year out, are the most popular Maincoats worn. We don't strive simply to maintain success. We strive to improve on it. Since we created the prototypes we have made 42 separate and distinct design improvements. What haven't changed at all are the superb washability and the tailored-to-fit look. In Calibre Cloth* (65% Dacron /35% Cotton.) The London for men, about thirty-two-fifty, in natural, olive, navy, black, ivory. The Duchess for women, about thirty-two-fifty, in natural, black, ivory, navy, copa blue, sage. At better stores only.
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(For more news about reliable KLM and the careful, punctual Dutch—read on)

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2. KLM technicians pamper jet engines. At Amsterdam Airport alone, KLM has 3 thousand technicians and a $6-million jet workshop.

Maintenance crews take 800 X-ray pictures of each jet's vital areas every year. They launder engine parts in ultrasonic washing machines, and dry them in infra-red ovens. Which is quite a job, when you consider that each engine is stripped down to *2,000 separate parts.*

3. KLM insists on reserve power. The engines on a KLM jet are so powerful that it could fly all the way to Europe with only two working.

At take-off, your captain keeps a full 20 percent of engine power in reserve.

4. KLM has been flying longer than any other airline. For 42 years, to be exact. KLM has carried over 12 million passengers a total of 24 billion passenger miles. Many a KLM pilot has logged well over 22,000 flying hours—the equivalent of 3 years spent in the air.

5. All KLM stewardesses are fluent in 4 languages: English, French, German, and Dutch. And one actually speaks *eight languages.* Which explains why passengers seldom have a language problem on KLM.

6. "KLM's meals are legendary," say the editors of Butlers' famous guides.

Every year, KLM stocks its kitchens with 4,400 pounds of beluga caviar, 20,000 French pastries and tartlets—and a total of 85,000 bottles of champagne, vintage wines, and liqueurs.

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V-2

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Whatever you wear, wear it with Flair



new fashion fragrance by YARDLEY

A LITTLE GLITTER THAT NEVER GOES ANYWHERE



The glitter here is a shimmery pair of gold lamé at-home pants with slender architecture. The jacket to wear with them is white, quilted, below hip-length; rimmed and fastened with more gold lamé.
By Evelyn Pearson; the pants of acetate, nylon, and Mylar, lined with nylon tricot; jacket of nylon tricot (Collins & Aikman fabric).
About $25. At Altman's; Rich's; Sakowitz.

The lovely **ADELAAR** Blouse shown on the facing page may be found at the following fine stores

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Alton, Ill., The Vogue
Asbury Park, N. J., Steinbach Co.
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Baltimore, Md., Hutzler Brothers
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Buffalo, N. Y., L. L. Berger Co.
Buffalo, N. Y., The Wm. Hengerer Co.
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Elizabeth, N. J., R. J. Goerke Co.
Elkhart, Ind., Stephenson's
Erie, Pa., Erie Dry Goods Co.
Evansville, Ind., De Jong's
Ft. Lauderdale, Fla., Jordan Marsh
Greensboro, N. C., Brownhills
Greensburg, Pa., Royers, Inc.
Hackensack, N. J., Knitwear Shoppe
Hartford, Conn., G. Fox & Co.
Huntington, N. Y., Millicent Kalt
Indianapolis, Ind., L. S. Ayres & Co.
Jackson Heights, N. Y., Clark Stores, Inc.
Jacksonville, Fla., May-Cohen's
Johnstown, Pa., Penn Traffic
Lafayette, Ind., The Fashion
Los Angeles, Calif., Broadway Dept. Store
Madison, Wisc., Harry S. Manchester, Inc.
Miami, Fla., Jordan Marsh
Michigan, Jacobson Stores, Inc.
Midland, Tex., Grammer-Murphy
Milwaukee, Wisc., Gimbel Bros., Inc.
Milwaukee, Wisc., Stuarts
Montgomery, Ala., Alex Rice
Morristown, N. J., M. Epstein, Inc.
New Orleans, La., D. H. Holmes
New Orleans, La.,
The Leon Godchaux Clothing Co., Ltd.
Newton Ctr., Mass.,
H. G. Morton, Inc. c/o Browning King
New York City, N. Y., Bonwit Teller
Newark, N. J., Hahne & Co.
Norfolk, Va., Ames & Bromley
Oak Park, Ill., Wm. Y. Gidmore & Sons
Orlando, Fla., Jordan Marsh
Pasadena, Calif., Bullock's Pasadena
Passaic, N. J., Wechsler's
Paterson, N. J., Meyer Bros.
Peoria, Ill., P. A. Bergner & Co.
Phoenix, Ariz., Goldwaters
Pittsburgh, Pa., Joseph Horne Co.
Pittsburgh, Pa., Kaufmann's
Plainfield, N. J., Tepper's
Plattsburgh, N. Y., Merkel's
Portland, Ore., Best's Apparel Inc.
Portsmouth, Va., The Famous
Providence, R. I., The Peerless Co.
Raleigh, N. C., Jacards c/o Jeans
Richmond, Va., Thalheimers
Ridgewood, N. J., Sealfon's, Inc.
Roanoke, Va., Smartwear—Irving Saks
Rochester, N. Y., B. Forman Co.
Rockford, Ill., D. J. Stewart & Co.
Rocky Mount, N. C., Rosenbloom-Levy
Salem, Mass., L. H. Rogers
Salt Lake City, Utah, Makoff
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Seattle, Wash., Best's Apparel Inc.
Sherman Oaks, Calif., Bullock's San Fernando
South Bend, Ind., Gilbert's
Springfield, Ill., John Bressmer Co.
St. Louis, Mo., Famous Barr Co.
St. Louis, Mo., Stix Baer & Fuller
Stamford, Conn., Dorothy Stein's
Stockton, Calif., Katten Marengo
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the Adelaar Attitude



in "Dacron"® POLYESTER Famous Adelaar tailoring in a romantic white blouse of 65% Dacron* polyester and 35% cotton. Sizes 10 to 18, about $10.00.
AT LORD & TAYLOR, N.Y.; MARSHALL FIELD & COMPANY, CHICAGO, THE J. L. HUDSON CO., DETROIT; J. W. ROBINSON, LOS ANGELES; JOHN WANAMAKER, PHILADELPHIA.

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NYLON

color so radiant, touch so rich, see-through so nil, care so free



Gown 66% "Antron" nylon, and 34% Du Pont nylon. Peignoir 100% Du Pont nylon. *"Antron" is Du Pont's registered trademark for its trilobal nylon yarn. Du Pont makes fibers, not the fabric or fashions shown here.*

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DU PONT



SAYBURY MAKES YOU THAT WOMAN... artfully shaping an exquisite fashion from the ultimate robe fabric, "Royalcama"...a dramatically new blend of Arnel® Triacetate and Nylon which achieves fashion's newest brushed velour texture ...unheard of ease in wear and care. Discover why "Royalcama" is part of being a woman! Illustrated: Saybury achieves robe luxury with a 3-way Peignoir duster; bejewelled with buttons. Sizes 10 to 20. Aquamarine, sapphire blue or red "Royalcama". Short-length, about $30.* (Not shown) Full-length, about $35.*

fashion thinks **Winkler** knit fabrics

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Give her a bunch of long-stem tints—in Du Pont Nylon

DU PONT
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Better Things for Better Living .. *through Chemistry*

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PHOTOGRAPHED AT THE ST. FRANCIS YACHT CLUB, SAN FRANCISCO



Luxurious way to cruise into Spring—coordinated sportswear of BOTANY 100% virgin wool. Approximate prices: Left: shirt $7, cardigan $12, washable flannel pants $15. Right: washable flannel jacket $16 and skirt $11, sweater $8. Sizes 8-18, 7-17. Koret of California, 611 Mission St., San Francisco. At fine stores in the U.S.A. and Canada.

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Heard about
the Magnetique doll?

You wind her up
and she unwinds in her Magnetique bath.



...or should we say, uncoils! Because this new fragrance is a real swinger...no hearts-and-flowers. Wrap yourself in the fascination of Magnetique spray cologne...that lasts and lasts. Meantime, work up to your great moment in a Magnetique bath. Same luscious fragrance in a rich bath oil and luxurious bath powder. Goodies for the bath ...that is all that Wrisley makes. Oils...bubbles...soaps...bath powders ..cologne..in a fragrance to match your whims and wishes...at fine cosmetic counters all over town.

Magnetique



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FOR THE PRIVATE WORLD OF THE BATH

THE MAGNETIQUE LINE: Spray Mist Cologne, Bath Oil, Bath Powder. $2.50* each.

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NEW FURS FOR MEN



Inside city limits, fur for men is kept to coat linings, but out of town the coat is fur. Here, two light, warm fur coats that ward off weather.

Left: Double-breasted car coat to wear to football games or after skiing. Tailored like a cloth coat, it's made of golden Lakoda Fouke-sheared natural Alaska fur seal with a wide collar of dark-brown otter. Leather buttons, flap pockets. By Georges Kaplan.

Right: The parka of tawny spotted wildcat is finger-tip length, has an attached hood, black nylon lining. The ski jacket, goggles, and ski mittens are all at the Active Sportswear Shop, Saks Fifth Avenue.

ARTHUR TODD



When
I grow up
I'll always
remember...



the white dresses
Santa Claus brought us.
Mommy said they
made us "instant angels"!
Left: red piping and embroidered cherries-by-the-bushel
on white pique. Right: white
pique with embroidered posies,
¾ sleeve and gay string belt.
Red or blue trim. Each has its
own petticoat, toddler sizes
1-2-3. About $9. each.

WESTERN PRICES MAY BE SLIGHTLY HIGHER

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Sent me from Clairol research

New Clairol condition*



Actually makes your hair feel stronger!

Adds new bounce!

New body!

New satiny sheen!

Enhances hair color!

Great new beauty prescription for troubled hair!

Actually makes your hair feel stronger

At last! Special beauty care for your hair

Now for the first time, a richly effective, corrective formula for troubled hair... unlike anything you've ever used before! Not a hairdressing, **condition*** is a fabulous beauty pack, a superb reconditioner evolved after three years of laboratory research by Clairol, the specialist in beautiful hair.

Amazingly fast results

You'll see and feel such a marvelous difference the very first time you use **condition***. Even in hair which seems hopelessly troubled! And that's because dried-out, parched hair quickly soaks up its lavish moisturizers. Dull, limp or brittle hair is revitalized to glorious new life and lustre. Spongy, over-porous hair is so tenderly built up—it actually feels stronger after **condition***!

Easy and quick to use

Now you can treat your hair as wonderfully as you treat your complexion. Simply use new **condition*** as a beauty pack after a shampoo. Use it generously, all over your hair and scalp. As pleasant and gentle as your most luxurious facial creme. Delightfully fragrant, so smooth, white and creamy. New **condition*** combs through hair freely, rinses out easily. No steaming under heat caps—heat is unnecessary.

Prescribed by hairdressers

Try it. See why hairdressers everywhere are prescribing **condition*** for dry and brittle hair. For dull, limp hair. For hair over-exposed to sun and sea... as well as hair in need of special attention before or after a permanent. New **condition*** has proved its beneficial magic again and again in salon use. Hairdressers like to use it while tinting, toning, lightening.

If Product or Performance Defective Good Housekeeping Guarantees Replacement or Refund to Consumer

condition* saves time and, what's more, actually enhances the color of the hair.

Ask your hairdresser how often your hair needs **condition***. Remember, nothing does more for your beauty than shining, vigorous, well-cared-for hair. New **condition*** is the quickest, most effective way to help you achieve this! Now available at beauty salons and cosmetic counters.

Check here

Most women today have one or more of these hair troubles—do you?

- ☐ DRY HAIR
- ☐ OVER-PERMANENTED HAIR
- ☐ DULL, LIMP HAIR
- ☐ SUN-DAMAGED HAIR
- ☐ SPONGY TEXTURE
- ☐ BRITTLE HAIR
- ☐ SPLIT ENDS
- ☐ OVER-LIGHTENED HAIR

If you checked even one,
we prescribe **condition***!



condition* is a Clairol trademark for this fabulous new creme formulated to meet the problems of *troubled hair* (our description for hair in need of reconditioning: dry, brittle, dull, limp, split at the ends, spongy, over-porous, over-permanented or sun-damaged).

condition* by Clairol

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VOGUE'S NOTEBOOK

THE ANNIVERSARY OPERA BALL

San Francisco's first opera-house party



The foyer-café: pink, gold, and gala



Mrs. Paul Miller, Mrs. Robert F. Miller, and Mrs. John Vietor (left to right) with Mrs. Richard C. Walker, Opera Ball Chairman.

Massed with 6,000 yellow and pink paper flowers blazing with tiny lights, the San Francisco Opera House for the first time became a ballroom. The party, given by the Opera Guild, honoured Robert Watt Miller, President of the Opera Association, and celebrated the thirtieth birthday of the Opera House. After the performance, the guests moved from the crimson and gilt boxes to two foyers: in one, a candlelit café had been set up with dancing around a fountain; in the other Richard Gump led a German band in a suddenly constructed Bavarian Bierstube. The variety of pleasures included the ballet girls swirling in a foamy birthday waltz, the supers in operatic costumes placing tables on the stage. There, guests danced until two in the morning.

CAROLYN MASON JONES



Mr. Robert Watt Miller, President of the San Francisco Opera Association, with Mrs. Miller.

IN NEW YORK

Forecast of Fashion—for trees and a fountain



Mr. Horace Kelland, with Mrs. John R. Fell.



Mrs. Stephen Smith, Miss Jean Hannon

A benefit dinner dance and fashion show on October 2, called Forecast of Fashion, looked, this year, toward refurbishment of Central Park's Bethesda Fountain, including an avenue of trees. Created and sponsored by Lord & Taylor for the past three years, the Forecast of Fashion gave the party for that preserver of landmarks, the Municipal Art Society, at the Grand Ballroom of the Plaza Hotel. Innovation: the party, given midweek, started at seven with drinks on the Terrace for which the men wore business suits but the women came in dinner clothes. One fashion landmark here—the velvet suit.

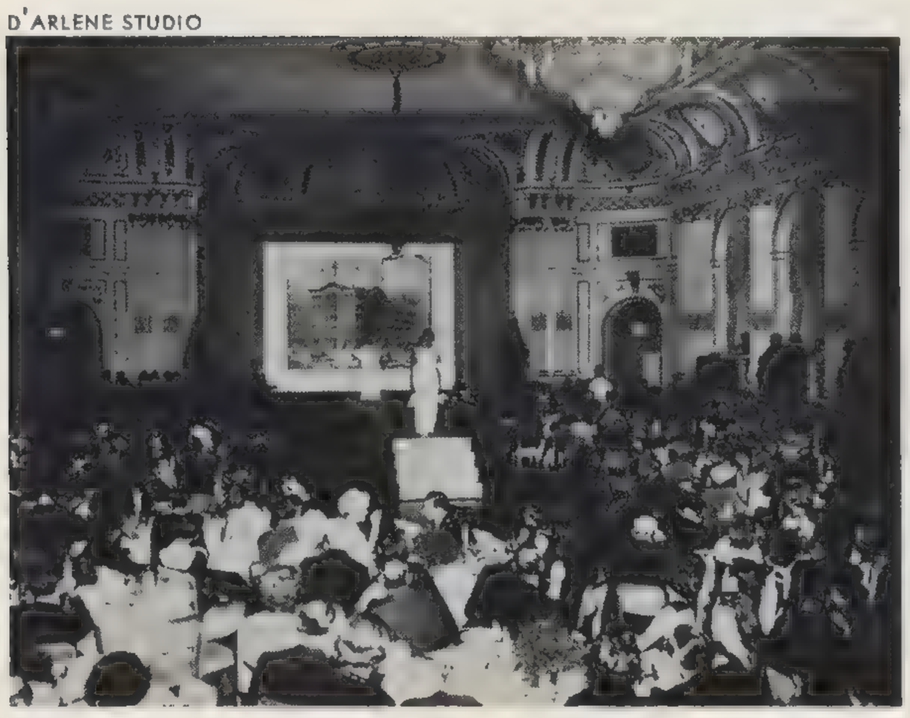


Seated here, Marchesa Emilio Pucci.



Mr. David Smith chatting at dinner with Mrs. Frederick Melhado.

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The Paisley Shift

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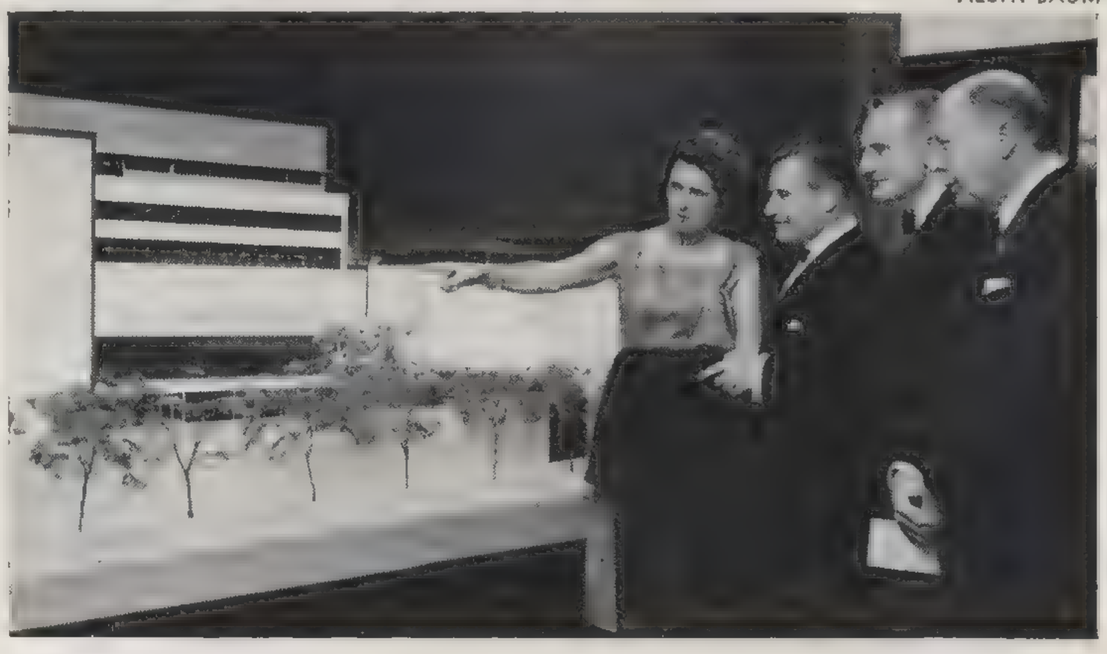
The Villager ®

THE VILLAGER INC. • 1407 Broadway, New York

VOGUE'S NOTEBOOK

Museum Party to Celebrate Some $19,000,000 Raised in Its Drive

ALLYN BAUM



Mrs. John D. Rockefeller 3rd, President of The Museum of Modern Art, showing model of new garden wing to Nelson Rockefeller, John D. Rockefeller 3rd, William Burden, Chairman of the Board.



Mrs. William Paley; Gardner Cowles, Chairman of the 30th Anniversary Drive.



Alfred H. Barr, Jr., Director of Museum Collections, with Mr. and Mrs. Sam Salz.



René d'Harnoncourt, the Museum's Director.

At a pretty party that began in a garden and ended with dinner in a great room with its only decoration forty-two feet of Monet's brilliantly blue and green water lilies, The Museum of Modern Art celebrated the final phase of its 30th Anniversary Drive for building and program. When the guests—many of the women in long, narrow dresses—gathered in the sculpture garden, the spotlights caught on Rodin's "Balzac," on a stand of birches with yellow chrysanthemums bright in the light. After the dinner a few speeches, climaxed by that of Nelson Rockefeller, thanked not only the donors of some $19,150,000 to the drive, but also the Museum's extraordinary staff. Gardner Cowles explained that when President Rockefeller is mentioned, the reference is to Mrs. John D. Rockefeller 3rd.

"vegetable centerpiece was beautiful! I'm sure every woman there will copy your idea—including me.

Letta

Try "Lasting Spring" on your table tonight!

—The dotted line is where you start! Not a cut-up? Then go to your favorite store and enjoy the sterling qualities of "Lasting Spring"—soft, rich, luster, satisfying weight, beauty that can't be copied! Ask for the perforated picture portfolio of all the patterns in ...Heirloom® Sterling by Oneida Silversmiths

PRACTICAL IDEA! SAVE $11 TO $48 WITH NEW SAVE-ON-SETS. STAND OR BASKET WITH ONE 5 PC. PLACE SETTING OF "LASTING SPRING" $27.50 (FTI)

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Tailspin—*shimmering beauty to keep heads awhirl!*
Indiscret—*piquant, worldly love of the elegantes.*
Sirocco—*tantalizing echo of the exotic East.*
Balalaika—*sparkling love song in flowers.*

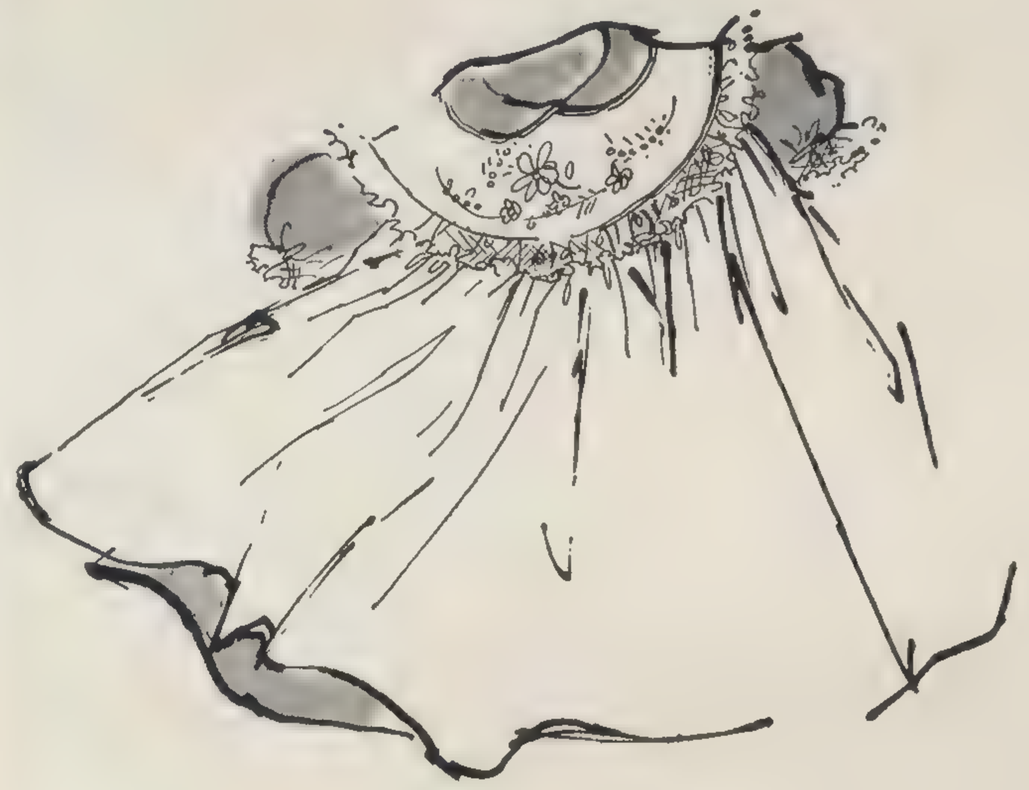
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NEW YORK · PARIS

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At fine stores

* GLAMORIE—*beautiful people of transcending enchantment.*

WHEN SHE IS VERY YOUNG



Even if she's only two and doesn't quite know all about clothes, chances are she has unswerving ideas about what she likes, what she wants to wear when. For holiday parties now, birthday parties later, the dresses here ought to please the youngest clothes-enthusiast (and her mother).

Above: Pale-blue dress with a white pinafore. The Peter Pan collar and puffed sleeves belong to the dress, which is sashed at the waist, has a full skirt. The pinafore, even fuller, has an embroidered yoke trimmed with val lace. Sizes 1-3. By Nannette of Dacron, nylon, and cotton. About $9. At Best & Co.; Hudson's.

Below: Flared jumper of black cotton velveteen buttons down the back over a white cotton organdie and lace blouse with a collar. Sizes 1-4. By Louise Original. About $15. At Marshall Field; L. S. Ayres.



MOUCHY



the perfect gift!

irresistible seamless stockings
in an irresistible christmas box

Hanes

SALON SKETCH

Rescue treatment for hair that's more crowning-blow than crowning glory

For anyone whose hair is less than a source of satisfaction to its owner, the Breck Salon offers some helpful tactics. More of a hair hospital than a shampoo-and-set operation (though all of that is possible too), the Breck place concentrates on treatment that promotes hair health. (Much hair-help can be negative: what's not done at Breck—brushing with a too-stiff brush, pulling too vigorously, too merciless teasing—can be a big relief to troubled hair and scalp.) Breck's scalp treatment is one fairly famous method of putting hair that's scrawny, un-lively looking, or niggardly on growth, back on the road to recovery. For this, one might encounter Miss Rita who starts her plan with a brief exploratory brushing, using a soft natural-bristle brush. After this, the scalp is slathered with a creamy substance, taken from a jar marked Cream Treatment. (Breck's products are refreshingly bare-faced about their titles. Spades are spades; Cream Treatment is Cream Treatment.) A subtitle on the jar notes that this substance contains lipicil which, as Rita explained, imparts vitamin benefits. Along with the cream comes a massage that extends well down onto back and shoulders—this, to help circulation which is one master key to hair improvement. For hair that's oily, the cream is left on, out in the open, for a half hour. Dry hair calls for a heat cap to make the cream penetrate more. Fine hair (the thorniest kind to deal with) is frequently oily, and this oiliness can make it more apt to fall out. Rules for this kind of hair: keep it clean to slow down oiliness and fall-out, have frequent massages to pep up circulation, brush it only on cleanest days when oil is at a minimum. (Too much brushing of oily hair only pulls it out; better to have hair unbrushed and still attached.) After the Cream Treatment comes shampoo—for fine, oily hair, there's a specific Breck kind—and no rinse. According to Rita, a cream rinse weighs down fine hair, makes it limper. (A drop of vinegar would be better.) Again the soft brush appears, and hair is brushed until almost dry, on the theory that this promotes greater elasticity.

For styling, Rita is replaced by Mr. Fred who might be considered a sort of hair psychiatrist. He weighs hair in the hand, clucks over it, broods over it, sometimes scolds about it—then comes up with wise advice on how to improve it. Hair that's disturbed, or discouraged, is given new hope to Go On. His findings amount to a very personal service—how to treat each head of hair to make the most of it. His cutting and styling (done with a setting lotion called, naturally, Breck's Hair Tonic) is also personal, and takes into account a woman's face as well as her hair-therapy. At comb-out time, he may putter selflessly for many extra minutes, revising sections of hair that make all the difference in becomingness. He also gives generously of his private store of tips on what to do at home between salon visits—a gentle teasing and coat of hair-spray, for instance, are more valuable the second day when the set begins to slip. This, one can do at home—again with the gentle brush; gentleness is a watchword at Breck's—and it will make the salon-shape stay longer. Until recently, the Breck Salon in New York City was the one and only; now a new one has opened in Springfield, Massachusetts; and Breck products for use at home, including the scalp treatments, tonics, shampoos, rinses, are available almost anywhere in the world.



...when you bathe away dry skin in the fragrant luxury of Beauty Bath. Just one capful of Desert Flower Beauty Bath in your tub, and dry skin disappears! No more rough elbows, chafed legs and heels—only beautiful, petal-smooth skin from top to toe...soft, soft, soft! 2.50

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FASHION ACTION — pure wool purl knit dress 25.00

FASHION ACTION — pure wool purl knit pullover 15.98, skirt 12.98

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For Sale: Exquisite 18th and 19th Century French nobleman's residence, begun in the reign of Louis XVI, completed under Napoleon I. 14 rooms, including Grand Salon, Music Room, Boudoir. Residence flanked by private chapel, hothouse, orangerie, gardener's house, stables (may be used as two-motorcar garage). 25-acre estate contains magnificent lawns. Furnished with antiques of the Directoire, First Empire, Restoration and Second Empire periods. Le Chateau de Champremault, Meung-sur-Loire, $150,000.

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in French Provincial:



2. JOAN OF ARC STERLING BY INTERNATIONAL

For Sale: Exquisite 18th Century-inspired sterling silver, recalling the reign of Louis XV of France. Authentic period touches include the sculptured shell motif, the rococo scrolls, the delicately curved silhouette. Silver of similar design may have graced the great dining room of the Chateau de Champremault. Supremely appropriate for French-cuisine dinners...but will add a touch of magnificence to the plainest meal. Considerable savings on sets of 4, 8 or 12 place settings. Single 5-piece place setting, incl. Fed. Tax, $35.00.

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Jacquard water colors: very in, very "Orlon Sayelle"®

ACRYLIC FIBER

PREMIER knits a jacquard cardigan in a soft new light. Pale, cool colors that are clearly beautiful north or south. 100% "Orlon Sayelle"* acrylic makes it light and lively, rich and gentle to the touch. And, as jacquards go, this interesting sweater goes everywhere—as a spectator, a sport—over skirts and slacks. And machine-washes, machine-dries as it goes. It keeps its shape, never needs mothballs. "Orlon Sayelle" has everything a sweater could want. Blue/green/beige, yellow/pink/beige. 34-40. About $13. Skirt shown is 65% "Dacron"** polyester, 35% cotton. At Bonwit Teller, all stores; The M. O'Neil Co., Akron and Fairlawn; May-D. & F., Denver; D. H. Holmes Co. Ltd., New Orleans & Baton Rouge; Kaufmann's, Pittsburgh; Famous-Barr Co., St. Louis. For store nearest you, write Premier, 1410 Broadway, New York.

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*Du Pont's registered trademark for its bi-component acrylic fiber. Du Pont makes fibers, not fabrics or clothes. **Du Pont's registered trademark for its polyester fiber.

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EK





It is wool. Wool with the amazing new plus—the permanent pleat Now and forever! Natural wool pleating to out-perform any pleated skirt invented. Play in it. Sleep in it. Travel to the ends of the earth. Pure wool pleats stay clean-cut, but soft, yielding, never stiff or nailed-on looking. Quickly do as you like in the great wool skirt and start them talking.

Bernhard Altmann does the great separates for the coordinated story of the year in the newest color, Moonstone. Permanently pleated wool skirt, $17.95. Wool overblouse, $12.95. Wool fishnet sweater, $17.95. All you like at: Bergdorf Goodman, New York; Filene's, Boston and branches; Joseph Horne Co., Pittsburgh; Stix Baer & Fuller, St. Louis Downtown, Westroads, River Roads; Younkers, Des Moines; Titche's, Dallas; City of Paris, San Francisco. The Wool Bureau, Inc., 360 Lexington Avenue, New York 17, New York.

Bernhard Altmann



♣ **Formal.** Tonight it's the VIP's. Champagne of course. Those impossible-to-make canapes. And, to highlight the elegance, *Sylphide* by Stancraft.



♥ **Twosome.** It's one of those quiet evenings alone with *him*. Help make the most of it with Stancraft's *American Beauty*. (And see to it that he wins.)



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♠ **Club Party.** They're talking about you at the next table. About your attention to little things. Like these exquisite cards. *Hokada* by Stancraft.

How to look stunning–in spades

hearts, clubs and diamonds

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A. MAGNIFIQUE — boutique magnifying glass with watch in yellow Florentined hand, cultured pearl—$24.95—ideal gift for the woman who has everything B. FANTASIA — cuff bracelet watch, white or yellow satin finish, hand-set French marcasite mock initials — $29.95 C. BRUCE — yellow or white Florentined — $27.95 D. ESQUIRE — yellow Florentined cufflinks — simulated sapphire or topaz — $24.95. As adjustable ring watch — Manikin — $22.95 E. DEREK — yellow calendar dress watch designed for water sports, active living, engine-turned case — $24.95 F. GREER — tailored cocktail watch, all yellow, white-simulated sapphires — $29.95 G. CORNELIA — scarab-style boutique coverlid watch, simulated stones, cultured pearls, cameo — $29.95 H. HONEY — adjustable ring watch, yellow-simulated sapphires or rhinestones, white-simulated sapphires — $19.95 As cufflinks — Beau — $22.95 I. GREGORY — Florentined, yellow or white, matching dial — $29.95 J. ROXANE — yellow or white sports model — $19.95 K. RITA — wedgewood neck chain-lapel watch, hinged coverlid — $24.95 L. EDWINA — Florentined, yellow-aurora borealis, white-rhinestones — $22.95
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A NEW VIEW EAST



HELMUT NEWTON

The 18th-century Indian tunic, above, one of a new collection of boutique clothes by Countess Zoltowska of Cis, costume jewellery-makers of Paris. These clothes include scarfs, pants, and other accessories; all, in fascinating Oriental fabrics, made in Bangkok. The tunic here, brilliant turquoise-blue silk with a high mandarin collar, slit sides, frogged front, a lining of pale gold silk. This, to wear at home over a skirt, as shown, or pants. At the Lanvin Boutique, Palm Beach, open after November 15. Charles Jourdan shoes.

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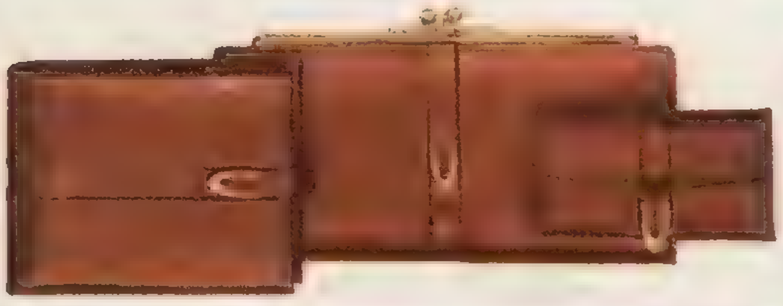
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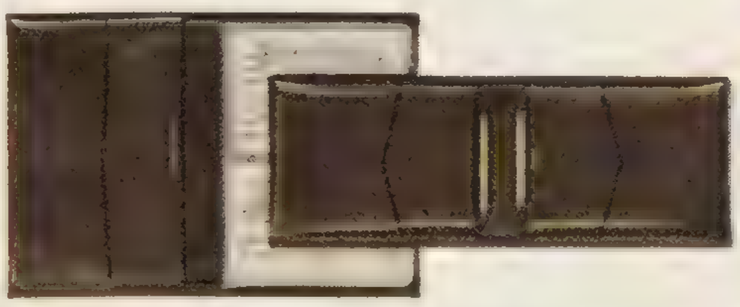


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Whatzisname

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Calvin: New idea. Rolfs Italian Edge design group of men's accessories. Items shown: Attaché Pocket Secretary with room for 16 credit and ID cards, $8.95; matching Townsman Billfold, $7.95. Key Kaddy and related items also available.

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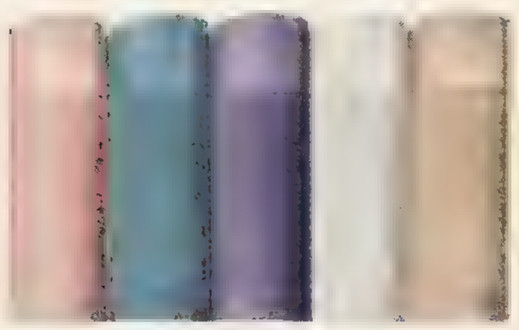
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16 PRESENTS TO MAKE WHAT'S COOKING COOK BETTER

"Anything you're good at contributes to happiness," Bertrand Russell said in a discussion of the sources of happiness. Here, we've assembled some house servants, happiness-promoters with interesting virtues that will make people good at a number of things they never may have thought they could handle with such expertise.

For instance, how sweepingly ameliorating of four of life's less rewarded duties is something that opens cans, sharpens knives, mixes drinks, whips cream, potatoes, eggs, gravies. Ronson's new "Can-Do" can do all that, electrically. It hooks onto an attractive hardwood wall rack, like a telephone; takes temporary leave from its housing for its four activities. $29.50, Hoffritz.

Now, if the cook in mind is a serious baker—a bread maker, somebody forever with a cake in the oven—that cook may want nothing but a no-holds-barred mixer. For this cook, a Westinghouse Food Mixer is a powerhouse that zings along at three speeds, whirls through the heaviest doughs; has, for lighter moments, a drink blender attachment, too. Less than $20, Stern's.

We might proceed with the rest of our happiness-makers in a chronological way that starts out with morning coffee. KitchenAid's new electric coffee mill grinds in less than thirty seconds enough coffee to make ten cups, permits a selection of fourteen different grinds to titillate the most exacting coffee man. $28, Hammacher Schlemmer.

Coffee so perfectly ground deserves careful cooking. The Corning Ware Electromatic Percolator, a glowing white Pyroceram pot with one black trifoil and a polished stainless steel neck, automatically controls the perking time, holds coffee at serving temperature indefinitely, is a great comfort on the bedside table of one who doesn't consider waking up worthwhile, or even, for that matter, possible, without a cup of coffee. $30, Gimbels.

With the coffee would go eggs, and a new Revere Ware Breakfast Unit is prepared to turn them out any style, Sunny-Side Up, Over-Easy, what have you. Four egg poacher cups make poaching a snap, and a pretty one. The poaching inset, lifted from the pan, leaves a covered 8″-diameter skillet in the familiar copper and stainless steel style of Revere, to fry, scramble, or fold eggs; make French toast, pancakes, bacon, other morning joys. $8.70, Altman's.

Should one be addicted to giving buffets of the "watch-me-cook" persuasion, an electric skillet could be a great boon. We have in mind this year Wear-Ever's Hallite Buffet Fry Pan, handsome with antique bronze-coloured cover and black walnut handles. It fries, roasts, bakes, simmers, stews 3⅛ quarts-worth, comes with a cookbook packed with short-order ideas. $20, Bloomingdale's.

The word Osterizing has not made Webster's yet but to many it has become the word for liquefying and blending. The Osterizer makes quick work of transforming potatoes and leeks into Vichyssoise; tomatoes, peppers, onions, and cucumbers into gazpacho. Half-pint Blend-and-Store jars go right on the Osterizer, enable the preparation and storing of such things as soups and baby foods right in the same container. Deluxe Two-Speed Osterizer, with a chrome base, $37, Altman's.

To save wrists and tempers and time for more important matters, an electric juicer is a delight and really almost a requirement in houses where only fresh fruit juice is held tenable. The Silex Deluxe Juicit has a special lemon reamer, an oscillating stainless steel strainer that shreds pulp, and, purport-

(Continued on page 71)



incabloc®—Basic Word to Add to Your Fashion Vocabulary

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16 PRESENTS TO MAKE WHAT'S COOKING COOK BETTER

(Continued from page 68)

edly, it extracts twenty per cent more juice than less elaborate juicers. $13, Macy's.

A scale in the kitchen is what everyone needs a good one of: for weighing cuts of meat—not to check the butcher, but to determine cooking time exactly; for weighing anything when cooking demands precise measure. The one we have in mind is big and sturdy enough to weigh an infant. Made in West Germany by Krups, it will weigh anything from 1 ounce to 22 pounds, 16 ounces; chrome-plated with white enamel. $17, La Cuisinière.

Having weighed the meat, let's consider new ways to cook it. One such is the Black Angus Silver Chef, a compact electric box, about 19″ long, 12″ deep, and 13″ high, that's a broiler, a rotisserie, an oven in one. Silver Chef provides cool, smokeless, aromaless, visible cooking. Has a wall-to-wall glass front that enables one to see how the meat is making out. In one house we know, Silver Chef sits amid a collection of plants on the kitchen window, and although the oven gets a daily workout, not a neighbouring leaf has drooped. Under $50, Gimbels.

"You are about to embark on a great adventure," reads the first line in a folder about the Radiant Queen Quartzbroil, an electronic broiler. The adventure is the use of fused quartz as a broiling medium. Quartz cooks like, and imparts the flavour of, charcoal, similarly sears and seals the meat surface without the disadvantages of flame and ashes. It is said that cooking with quartz destroys more food fat than any other method of cooking. Quartzbroil, about 16″ long and 10″ deep, has a satin chrome finish. $55, Hammacher Schlemmer.

Heady-tasting smoked trout or bacon need not necessarily be store-bought. A Swedish Smoker will smoke fish, fowl, or meat in minutes, can be used in a fireplace or on a picnic as well as in a kitchen. A neat steel unit, it comes with a Swedish wood powder formula for smoking, a grate, a pan and wick for burning alcohol when a regular stove is not nearby. About 7″ x 12″ x 3″; $13, Hammacher Schlemmer.

While the meat is sizzling along scientifically in one of these admirable machines, the vegetables should be receiving, too, the benefits of up-to-the-minute cookmanship. A French manufacturer has provided, economically, just what we need for this. "Steam Cooker" is an adjustable, perforated metal basket that stands on extendable legs in any size saucepan, keeps vegetables out of the water and in the steam, thus conserving, as good cooks know, flavour, minerals, vitamins, and all that. $2.50, Stark Valla.

Salton Hotrays, those thermostatically-controlled electric food warmers that keep complete meals at peak flavour and temperature for hours, have expanded their serviceability by an "Interloc" device. For instance, a 9″ square Hotray, fine for a casserole or platter, can be lengthened by Add-on Hotrays. To set up a complete buffet, two non-heating units, a carving board with well and a cheese and canapé server, can join the group. Add-on Hotrays, 9″ square, and the carving board are $10 each; the cheese server, $7. Altman's.

To keep the cook in touch, General Electric's Portable Intercom unit plugs into any 110-volt electric outlet—no special wiring is required between units. Two of the units make a system and they work between rooms, or between neighbouring houses, can be moved around as the circumstances suggest—connecting the kitchen and the front door during the day, the living room and the nursery in the evening. So what's all the shouting about? $80 a system, Hammacher Schlemmer.

Hi Noon:

"We Toastees are utterly unique . . . beautiful and born of soft, warm Solara with the two faces. I feel so good inside . . . so chic outside! Only $3.00—I feel like a million!"

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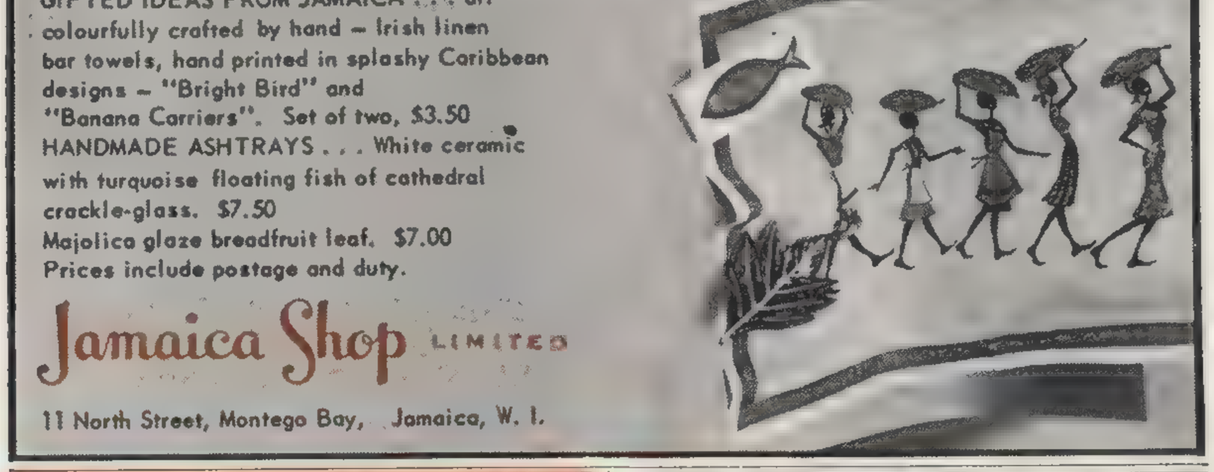
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For total hand luxury . . . TOASTEES and COSMETIC GLOVE . . . hand lotion superb from Jacqueline Cochran. Just mail in the Redeemable Certificate you'll find in your new TOASTEES . . . for your refillable, purse-size COSMETIC GLOVE lotion.

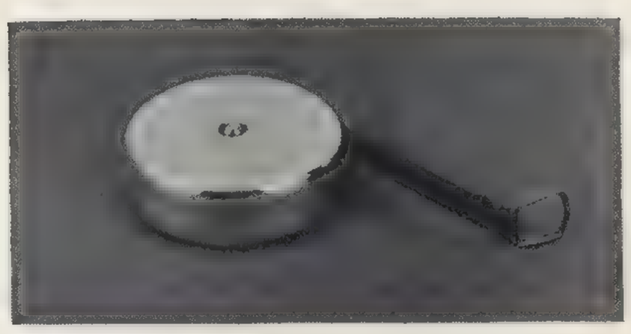








SHOP





Metal tape measure, unwinding from a silver-plated case. Inches on one side, centimeters on the other; $7. Also in a vermeil case: $11—both inc. tax. Tiffany, 727 Fifth Ave., N. Y. 22.



Eight-sided brass box from India—to hold cigarettes, jewellery, even a plant. 4¾" long, $6.95; larger size, 8", $14.95 (both ppd.). Stuart Becker, 1036 Third Ave., N. Y. 21.

Dappled sealskin coat; supple, sleek, it's natural Norwegian hair seal—black and grey. 8 to 16, $495 inc. tax, ppd. Harold Rubin, 943 Madison Ave., N. Y. 21.

Snug, fuzzy slippers for a child. Of washable Dynel, satin-lined, gilt-edged. Bright pink or light blue; 2 to 8, $5.95 ppd. Rosemary Boutique, Pleasantville, New York.



RON HARRIS

HOUND

. . . walks with the inside story



Grab Bag striped with black fringing. A fold-over, it has a deep centre pocket, wallet pocket, coin purse. Works as a handbag or a filler for one. Folded, 8″ by 4″; $10. Saks Fifth Avenue, 611 Fifth Ave., N. Y. 22.

From Italy, a long, slender skimmer of Paisley velvet—mostly brown tones. Also in grey or turquoise. 6 to 14, $89.95. At Henri Bendel, 10 West 57th St., N. Y. 19.



Scarf, rippled with tawny zebra stripes—black and white and chamois-brown Italian silk twill, 32″ square. By Echo, $12, at Lord & Taylor, 424 Fifth Avenue. N. Y. 18.

Three-ring pin—a solid wafer and two loops; stones of all colours. By Miriam Haskell; $25 plus tax. At Saks Fifth Avenue, 611 Fifth Ave., N. Y. 22.

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Perfect cold wine coaster. Stopper cap's a dripless pourer. Silver plated. Tax included....11.00

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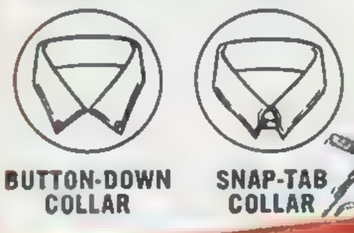
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BOX OF 4 SHIRTS $19.95

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A hundred century old Chinese symbol of long life . . . an eloquent expression of your affection for the man in your life. Made of Imported Silk Brocade. Black Silk Satin Lined. Perfect for giving now for the season's festivities.

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Shetland wool sweater with a crew neck. It comes in heather grey, blue, or green. Men's sizes S, M, L: $10.95. Boys' sizes 12-20, $8.95. By Kandahar, at Hamburger's, Baltimore 1, Maryland.



To wear with a flannel blazer or a linen jacket: silk bib ascot in dark red and navy-blue blazer stripes. $10.25 ppd. Calvin Curtis Cravateur, 60 E. 55th St., New York 22.

Clipboard of natural tan calfskin lined with tan suède, has a special compartment for letters or notes. $25 inc. tax (no extra charge for monogramming). T. Anthony, 722 Madison Ave., N. Y. 21.



HOUND

. . . scouts presents for men



Cuff links of black enamel and sterling silver, made from old buttons from Czarist Russia. The design, a double eagle. $15 plus tax, ppd. Old Buttons, 510 Madison Ave., N. Y. 22.



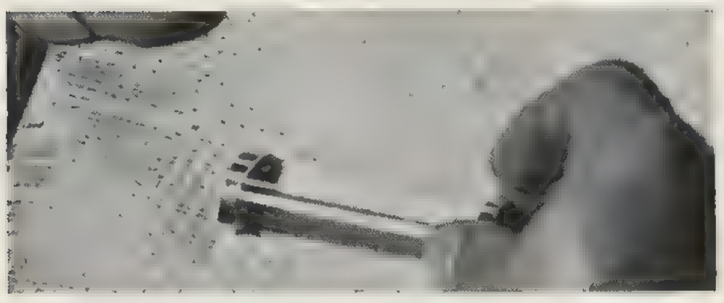
Navy-blue knitted wool sweater-blazer to wear at home or at resorts. Brass buttons. Sizes S, M, L. Made in Hong Kong. $45.60 ppd. Mark Cross, Fifth Ave. at 55th St., N. Y. 22.

Hat to wear in the country—suède with a stitched brim, narrow band. Colours: Tyrolean green, mocha tan. Weatherproof. Sizes 6⅝-7¾. $9.95 ppd. Radak Co., 554 Fifth Avenue, New York 36, N. Y.



Unbreakable cylindrical magnifying glass trimmed with 14-k. gold, comes in a drawstring pouch. $27.50 inc. tax, ppd. Merrin Jewels, 530 Madison Ave., N. Y. 22.

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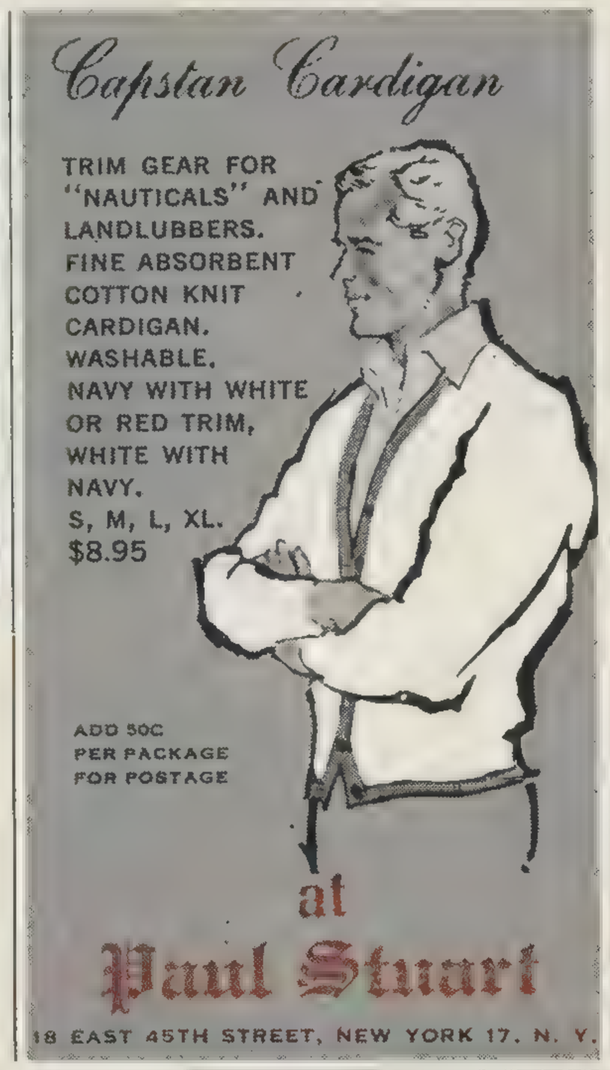
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QUAN.	STYLE	COLOR	CUP	SIZE	PRICE
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Ring with a fringe like a pompon's—18-k. gold with clustered diamonds. $400 tax inc., ppd. Marchal Jewelers, 745 Fifth Ave., N. Y. 22.



Jiggers in one-finger and two-finger sizes. Non-tarnishing rhodium silver outside, gold plate inside. 1-oz. size, $5.50; 2-oz., $7 (both ppd.). Les Cadeaux, 341 Park Ave., N. Y. 22.



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STARDUST in hour glass; "exotic". HAPPY TALK in pinch; "light as laughter". Two drams, gift boxed. Ea. $2.25, two for $4.25. Includes tax and postage. No COD.

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Personalized with his full name (or 3 initials) cut into fine white Irish linen, entirely handmade to special order. Size 20 x 20. Can be ordered with name in white or in masculine colors such as maroon, brown, navy; grey or black for evening wear.

$3.75 each—box of three **$10.50** ppd.

Ladies handkerchief similar; size 14 x 14. Hand rolled with her full name (or 3 initials). Names can be ordered in white or in pink, blue, yellow, green, orchid, etc.

$2.75 each—box of three **$7.50** ppd.

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Villari Handkerchief Co.
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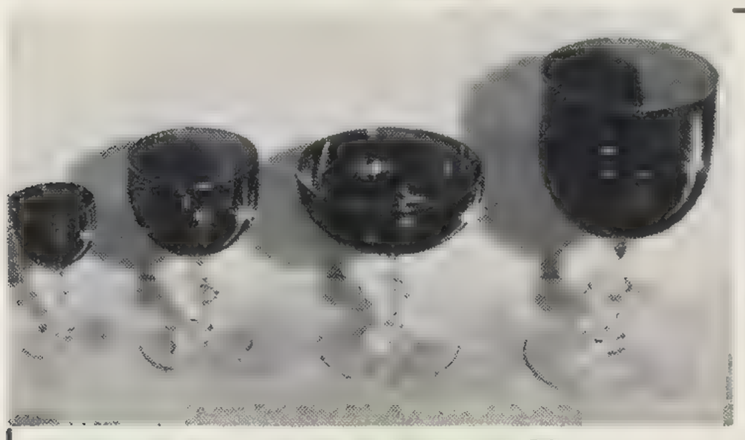


Scarf of natural Russian sable, two skins long; to wrap on over a suit or coat. About 36″ long, $330 tax inc., ppd. Hartenstein, 847 Madison Ave., N. Y. 21.

Travelling clothes brush—it houses a comb, file, other essentials. Green or red plaid lid, rimmed with black cowhide; nylon bristles. By Rumpp, $6.50 plus tax. Altman's, 361 Fifth Ave., N. Y.

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. . . from Europe is a fine stemware set and will be eagerly bought by those of you who own blue and white china. It is beautiful, lustrous, and will add both color and coordination to your table service. Goblets are **$26.00** a dozen; wine glasses are **$18.00** a dozen; cordial glasses are **$12.00** a dozen. Sherbets are **$24.00** a dozen. Not shown but available, finger bowls, or fruit dishes, are **$25.00** a dozen. Wine decanter to match **$10.00.** Prices include shipping costs.

No. C.O.D.'s, please

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ROUTE 303 • DEPT. V
ROCKLAND COUNTY, BLAUVELT, N. Y.

HOUND

. . . stars November lists



From France, a handbag of shiny black saffian calf; handmade, gold-plated fastener. Two pockets inside, one outside. Also in other colours, leathers. $49.50 plus tax. Art Bag Creations, 735 Madison Ave., N. Y. 21.

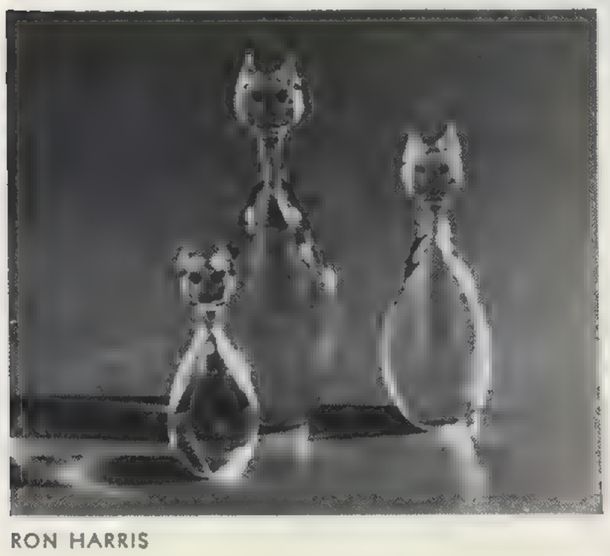


Christmas cards from the Metropolitan Museum: 59 designs (limited editions). With envelopes, 5c to 95c each. For a catalogue, write to Metropolitan Museum, Box 255, Gracie Station, New York 28.

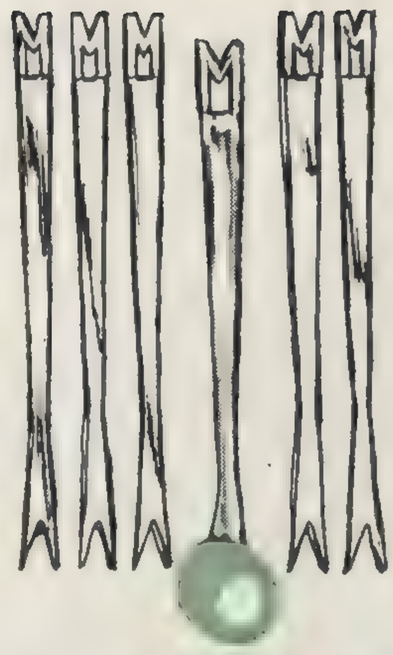


Long, leopard-spotted skirt and a brief, spotted shawl with a flickery black fringe. Thin, basketweave wool in leopard colours; 10 to 16. Skirt, $39.95; shawl, $24.95. Emily Wetherby, 4 W. 37th St., N. Y. 18.

From Sweden, crystal cats, clear as well water, with glimmery green crystal eyes; quite weighty. 4½" high, $4.95; 6", $6.95; 7½", $8.95. Seabon, 54 East 54th Street, N. Y. 22.



RON HARRIS



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The "Flutterby", an ankle length pullover gown to wrap up small evenings at home. A cotton basket weave print in holly green, berry red, fireside orange and flicker-flame blue. Sizes XS, S, M, L. Send 16.50 ppd.

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Versatile Twisty Gold Rings can be worn singly

A pair may surround your wedding band, or the jade band as shown. The bands are available in jade, blue chalcedony, or ivory at $12. each. Also in coral at $27.50. Each gold ring is $22. All prices include tax and postage ppd. Please specify finger size.

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Holly Red Velveteen



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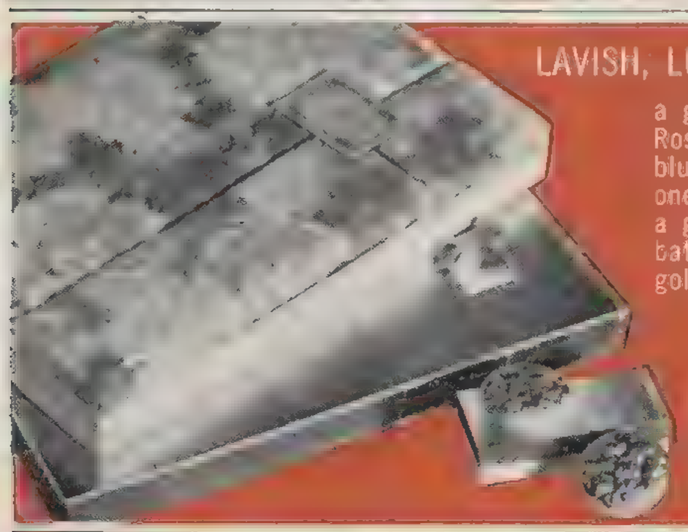
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Sporting Buttons Hand Engraved Sterling Silver With Flying Ducks. (Also available with Pheasant, Quail, Owl, Running Rabbit, Setter, Fish, etc.) 3/4" $13.20 ea. 9/16" $9.90 ea.

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Old Buttons, Inc.
510 Madison Ave., Bet. 52 & 53 Sts., N.Y.C.



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Exciting, exotic new jewelry that dips your fingertips in dazzle! Ten graceful crescent swirls, 1¼" long, each set with 11 medium rhinestones accentuated with an extra-large stone at the base. Adjustable ¼" sterling silver bands fit securely over each finger. Your hands weave a sparkling web of witchery with every gesture! Handmade, hand-set, workmanship guaranteed. Copyrighted 1962. Set of ten, $75.00 tax incl., ppd. Order from

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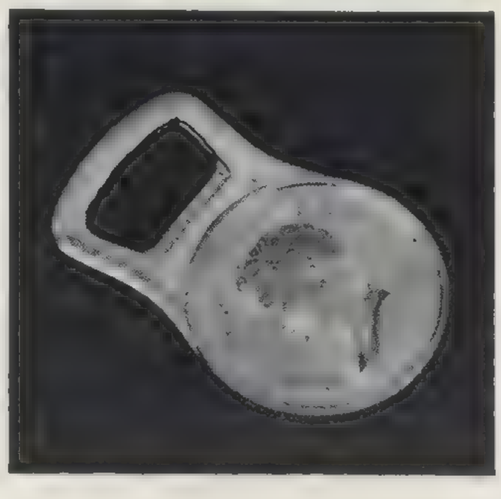
SHOP



Handmade house plants: a blood coral rose, a white oxite thistle—each on a 14-k. gold stem, with jade leaves; in rock crystal pots. Rose, $375; thistle, $500 (both plus tax, ppd.) Le Beau, 236 E. 60th St., N. Y.



Narrow black silk two-piece dress, the top and skirt both neatly cuffed. Peau d'ange, lined with bright pink silk; 8 to 16, $180 ppd. Enid Morris, 57 West 58th St., N. Y. 19.



Handsome silver-plated bottle opener; it has the head of Napoleon on one side, his famous bee on the other. 3¼" long, $4 plus tax. Christofle Silver, 55 East 57th St., N. Y. 22.

The bag that's out of the cat: plush African leopard, with leather handles, an inside divider. $49.50 inc. tax, ppd. Oce Leopard, 244 West 39th Street, N. Y. 18.



HOUND

. . . drops in on some new ideas



From India, a brass shaving stand armed with handy cups, hooks, loops. Might also hold make-up; or cigarettes—and ashes. 14″ high, $22. Mark Cross, 707 Fifth Ave., New York 22, N. Y.



Pin pals: 18-k. carved gold snails exiting from real snail shells, one set with a ruby, the other with an emerald. $450., each, tax inc., ppd. Verdura, 712 Fifth Ave., New York 22, N. Y.

Sleek, slim at-home dress, a huge feathery Paisley in red and black. Wool jersey, lined. Sizes 3 to 10, $40. Terri Togs, 33 W. 7th Street, N. Y. 23.

Till's fruitcake, Southern style: 2 lbs., $4.50; 3 lbs., $6.75. Saks Fifth Avenue, 611 Fifth Ave., N. Y. 22.

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RON HARRIS

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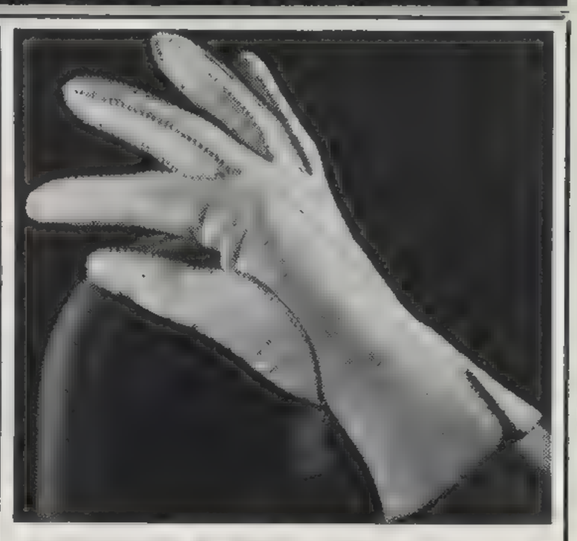
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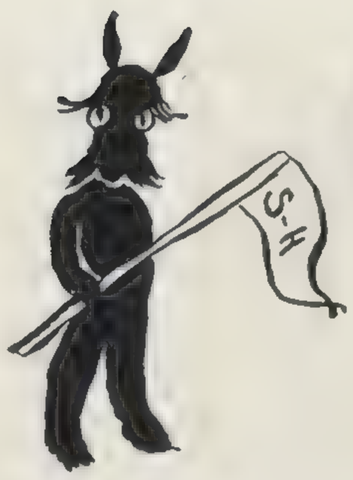
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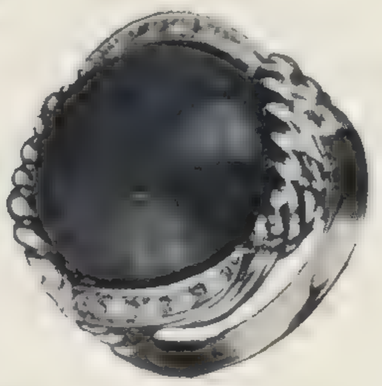




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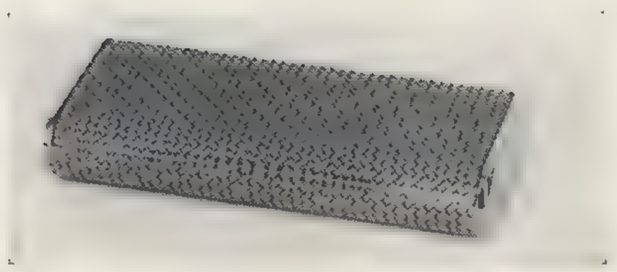
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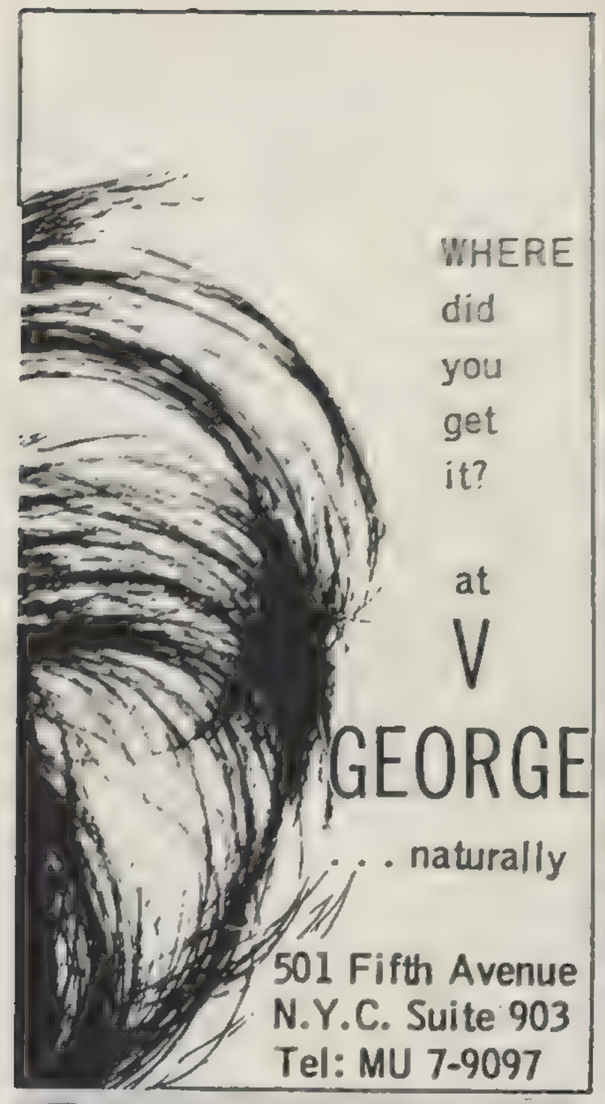
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SHOP HOUND





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RON HARRIS

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The right present may be hard to find—for the little girl over six, under twelve. For Christmas she would probably like a robe, a nightgown, or—even better—both. Below, one of each. Both are by Her Majesty.
At Best & Co., New York;
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Right: The robe is of French blue fleece. Wide skirt, wide sleeves swing from narrow shoulders. The cuffs and deep pockets have borders of embroidered ribbon. In fleece of Celanese acetate and Du Pont nylon. Sizes 8-14. About $10.

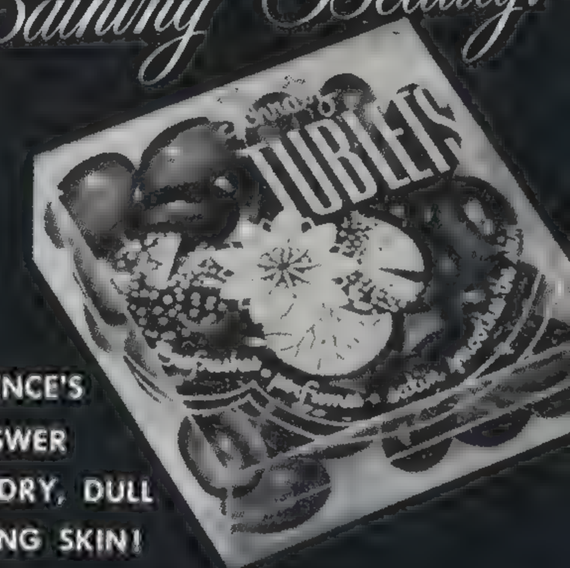


Above: Blue nightgown, paler than the robe, made like a dress with a Peter Pan collar, puffed sleeves, and a darker blue velvet ribbon around the waist. In tricot of Du Pont nylon. Sizes 3-14. About $4.

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FLEURS DE ROCAILLE—PARFUMS CARON, PARIS

TWO FOR THE TRIP



SUSAN GREENBURG WOOD

Above, the spare coat, slender dress, both beige; made for each other, but able to go their separate ways. Together they're wonderful to wear on the plane now, in the city next spring. The coat is lightweight ribbed knitted wool, nine-tenths length, folds up like a sweater. The dress, silk, short-sleeved, goes on year round. Both by De De Johnson. About $135. At Henri Bendel; Rich's; Harzfeld's; Bullock's, Pasadena. Gloves by Superb. Lilly Daché hat.

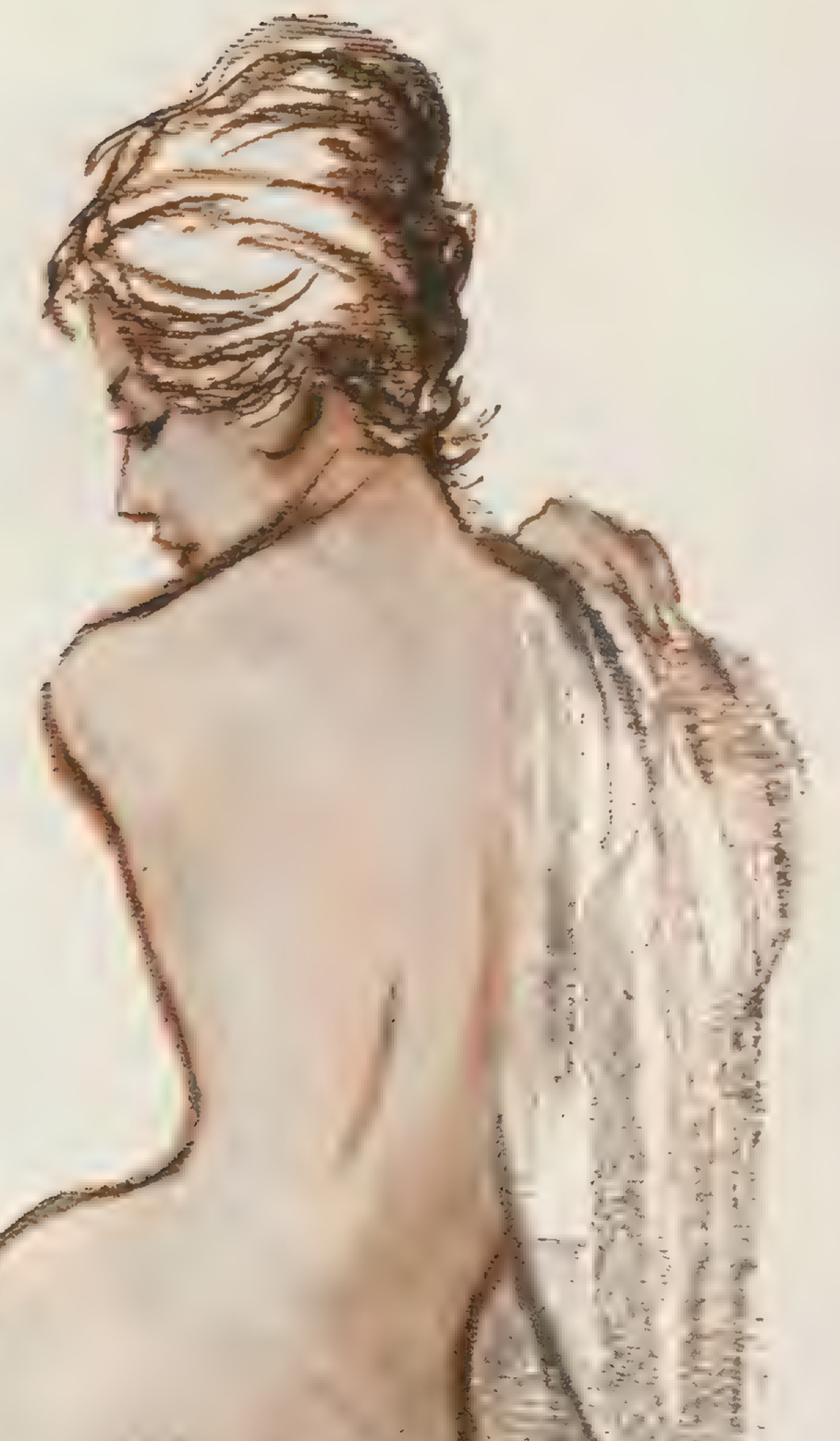
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Germaine Monteil

NOVEMBER 15, 1962

VOGUE'S EYE VIEW: ARE THE PEARLS STACKED FOR YOU?



BERT STERN

Yes. And no. Which means simply this: they're not *pre*-stacked. They're not for the woman who understands only pre-fabricated fashion, the woman who snatches something pretty in the shops and wears it without a single fresh smack of individualism, wears it as bluntly as a cliché. Fashion simply doesn't work that way. Pre-packaging is out; signatures are more in than ever before. The signature illustrated here: not one necklace but a major investment of three—each twenty strands of bogus seed pearls, 22″ long—worn all at once, worn looped high around the neck like a dog-collar. For jewels that spell other signatures, see the next ten pages.

Necklaces by Trifari, clasped with rhinestones and gilt. Each, $160 plus tax. At Bergdorf Goodman; Hutzlers; Sakowitz; and I. Magnin.

WHAT GIVES

THE GREAT PIN IDEA, NECKLACE NEWS, NEW WAYS TO TELL TIME

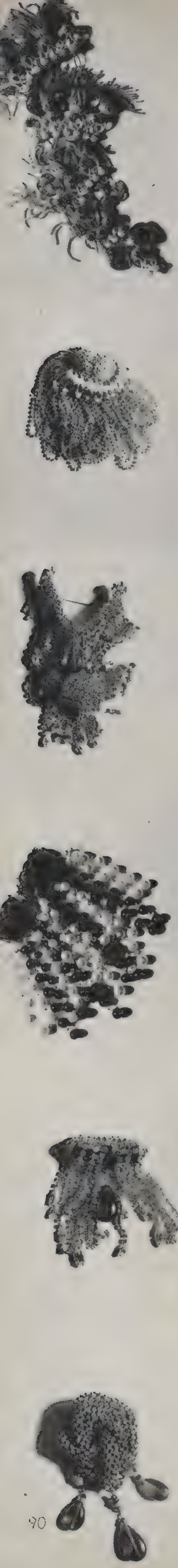
How to read this issue of Vogue and the next: read with your own yearnings and others in mind; as of 11/15 Vogue's yearly match game gets underway. Easy rules: to the names on your Christmas list, you match the presents on these pages. For instance: for the woman whose neck is a slender column, and whose appetite for fashion is monumental—the chin-high stack of mothball-size pearls on page 93.... For someone whose enthusiasm for the long, narrow look knows practically no bounds—the super-attenuated wineglasses on page 156.... For the woman who has everything: a pin she couldn't have till now—a fringed epaulette (see right, and on the next two pages).... For someone always ten minutes late, with lots of excuses—one of the new, big bold watches on page 96, and no excuses.... For someone unfathomable in a haunting, maddeningly attractive way—the perfume, Capricci (also unfathomable in a haunting, etc., etc.; other perfumes, fathomable and un, page 136).... For the man whose fate it is to be calm, sporting, and indulgent through Vogue's presents issues—the magnificent tawny fox throw on page 151 will remove the chill from his bones, if not actually melt his heart.

pin point

Epaulette, glitter-fringed (more about this idea, next page). By Castlecliff; about $35 plus tax. At Bonwit Teller; Wanamaker's, Phila.; Dayton's; I. Magnin.

ERIC STERN





Seven pins, seven great presents, one spectacular new pin idea: a single epaulette, worn—as epaulettes are worn—far out on a shoulder tip, drizzling glitter. (Or worn where epaulettes aren't as a rule: pinned at the crux of a steep back décolletage—which is how many of this season's most rivetting night looks are being cut out.) As for the epaulette directly right: ropes of jet, flicked with rhinestones, plumped up, and fringed with popcorn balls of jet and rhinestones. This epaulette, by, and at, Hattie Carnegie. About $100.* Also: Halle Bros.; Frost Bros.; Frederick & Nelson.

Top: Gilt fringe epaulette, wound with rose quartz, bogus pearls, emeralds. By Cis, $90*. At Bergdorf Goodman. Second: Epaulette fringed with gilt beads. By Monet, $23*. At Saks Fifth Avenue. Third: V of rhinestones, with a big, bogus emerald, spritz of glitter. By Vendôme, $30*. At Bloomingdale's. Fourth: Fringes of fake jet and bogus pearls swung from jet nuggets. By Karu Arké, $9*. At Lord & Taylor. Fifth: Ruby beads—glittered and showering. The epaulette, by Hattie Carnegie, $16*. At Bergdorf Goodman. Sixth: Bogus ruby drops dangling from roped ruby beads. By Hattie Carnegie, $70*. This, at Henri Bendel.

* PLUS TAX

BERT STERN





what gives



Necklace on your list? Check it against this news: pendants, hung from pearls or from chains (the fringy all-of-a-blaze variety thrive on bareness; a stark covered neckline is where to bank calmer fires).... Tiny seed beads—massed into thick coils, lovingly clasped.... New pearl look: look opposite—bogus, big as moth-balls, stacked to the chin. Actually two necklaces. Marvella; each $15*. Franklin Simon; Julius Garfinckel; I. Magnin.



Top: Fringes of topaz and amber beads swung on gilt chain. By Roger Jean Pierre; $65*. At Saks Fifth Avenue. Second: Fringe-of-glitter pendant from two strands of bogus pearls. By Miriam Haskell; $105*. Saks Fifth Avenue; Hutzler's; Rich's. Third: Fake pearl pendant rimmed in dark glitter; long gilt chain. By Vendôme; $20*. At Franklin Simon. Fourth: Coil of seed beads, olive green. By Mimi di N.; about $20* at Bonwit Teller. Fifth: Bogus pearl pendant, nested in glitter; gilt chain. By Vendôme; $20*. Macy's.

*PLUS TAX.

BERT STERN





new timing

Left: Pocket watch—it could also slip in a handbag—of hammered 18-karat yellow gold, with black sundial markings. By Patek Philippe. $825*. At Tiffany.

ALL WATCHES SHOWN HAVE SWISS MOVEMENTS

BERT STERN





Handsome self-winding watch; gold-plated case, 17-jewel movement; alligator band. By Gruen. $55*. Schwartz Bros.



Gold watch with fifteen diamonds set in the lid; a gold mesh bracelet. By Omega. $1,650*. Bloomingdale's.



Watch in a fluted gold shell studded with sapphires, one diamond; gold mesh bracelet. By Rolex. $630*. Tourneau.



Sherpa electric watch powered by a tiny battery—needs no winding. Gold-plated case. By Enicar. $90*. Peikin.



Wafer-thin shockproof watch in 18-karat gold case; gold face, black numerals. By Universal Genève. $350*. Tiffany.



Rectangular gold watch set in a gold mesh bracelet, the face flanked by diamonds. By Movado. $1,100*. Tiffany.



Cached in this twisted yellow-gold bracelet is a round gold watch. By Longines-Wittnauer. $850*. At Tourneau.



For changing time-zones: gold Patek Philippe watch that resets by push-button, doesn't miss a tick. $1,000*. Tiffany. Bracelet of 18-karat gold rope with a square knot at centre under it, a tiny, round watch. $1,100*. Tiffany.

To update an old maxim: there's no present like the time. On these four pages, some of the newest ways to tell time—or present it. Most are wristwatches—ranging from tiny and jewelled to big and bold; four are men's watches which women might—and do—wear handsomely. *Facing page, top:* Ticking away under the flip-top turtle-shell is a watch—round, with gold numerals. The solid-gold turtle-shell can also be worn as a pin. Wide textured-gold bracelet. $1,200*. Tiffany.

*INC. TAX





the big bold watch

Another new way to tell time: have a watch so big it tells *you.* Not only does this do away with peering and eye-narrowing—but the big, bold watch happens to look marvellous right now. It can be heroic in scale, like the one opposite—or simply, handsomely bigger, like the one above. *Above:* A wristwatch (here posing as a diadem) that's almost as big, and thin, as a silver dollar—made of 18-karat yellow gold. Black numerals, gold link band, Swiss movement. By Piaget; $1,750 inc. tax. Cartier.

Facing page: Motorman's watch that really keeps you on schedule. It has a seven-jewel Swiss movement, a chromium-plated case, black numerals (they look even better right side up) and a cord to hang on your belt. By Oris; about $14 plus tax. At Altman's; Gus Mayer; I. Magnin.

BERT STERN







Givenchy designs for American nights

Night looks designed by Givenchy, with wonderful narrow shapes that direct them toward the party-theatre-concert circuit, and this extra brilliance: all (two more follow on the next pages) can be separated into negotiable skirts—two long, two short—and tops. *Left:* Black crêpe evening look that halves into a top with drawstrings at neck and waist that make soft gathers, bows, and bare shoulders; a narrow long skirt, one-sided pannier fold. About $75. *Right:* Long black crêpe look with more coverage, a deep slanted flounce at the hem, more flouncing at the longish sleeves. About $80. Both these dresses made in America by Stella Sloat, in crêpe of Celanese acetate and rayon (Jacques Maisch fabric). Gilt minaudière by Eugenie Buchner. All at Altman's. Clothes, these two pages and the two following, also at Hutzler's; Hudson's; Sakowitz; I. Magnin. Also at shops on page 167. On both these pages: Kislav gloves. All the coiffures, on these and the next pages, by Verdi.

PENN

Givenchy's American nights



More skirts and tops here, from Givenchy designs, that build into wonderful evening shapes. Both of these with short skirts. *Left:* Shell top with rounded seaming, short sleeves, with a short skirt puffed under a loopy sash. Both of deep blue ottoman of Celanese acetate and cotton (Couleur fabric). About $145. *Right:* Brocaded evening look separating into a narrow top with stiff standaway neck, over a skirt that's full, sashed, and short. This, aquamarine, in matelassé of Celanese acetate, rayon, and nylon (William Rose fabric). About $100. Both dresses by Stella Sloat. Necklace by Richelieu. Handbag by Walter Katten. Gloves by Grandoe. All at Altman's. Clothes, these pages and the preceding pages, are also at Montaldo's; Rich's; Gus Mayer; Halle Bros. Also at the shops listed on page 167.

PENN





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Cuba, the United Nations, Berlin, with new concentration. . . . *The Longest Day*, the best war film ever, partly because its scope takes in the Americans, the Germans, the Free French, the British, the Canadians, without comic relief, without settling down on a couple of typical nothings, without love, but with the slaughter and the courage coming in wave after wave, often with only the sound of guns, cannons, grenades—a horrifying *gloria* of death.

PEOPLE ARE TALKING ABOUT . . . The intellectual terrorism among the London intellectuals where the highly praised of one year are savaged the next, a rather nasty ritual that has overtaken John Osborne, whose anger first brought him to the public eye and whose continuing anger has caused the London critics to shunt him out of sight like a crazy aunt. . . . The *bossa nova*, a new Brazilian beat that is like a slow, sweet samba, a rounded one instead of a staccato, precise. . . . *The Desegregated Heart: A Virginian's Stand in Time of Transition* by Sarah Patton Boyle, a delightfully courageous woman whose lawn at Charlottesville once flamed with a cross erected by the local vigilantes; she called to her young son: "Look! They're burning a cross for mother. Isn't it beautiful?"

PEOPLE ARE TALKING ABOUT . . . In London, the new book, *West Briton*, by Brian Inglis who wrote about his early life in Dublin working on the *Irish Times* under its late superb editor, R. M. Smyllie of whom Patrick Campbell once said: "I count myself fortunate to have served under one who wore a green sombrero, weighed twenty-two stone, sang parts of his leading articles in operatic recitative, and grew the nail on his little finger into the shape of a pen nib, like Keats." . . . The thrill of absurdities in *Dr. No*, the first James Bond movie with Ian Fleming's masterly hero played by Sean Connery whose Irish voice is an extravaganza. . . . Tony Andall, owner in Paris of the smart little houseboat nightclub, "Péniche," moored at the Place de l'Alma, who has a new scheme to turn busses into nightclubs with the idea of parking his busses near such other nightclubs as the Crazy Horse Saloon to lure away the clients.

PEOPLE ARE TALKING ABOUT . . . The dance classes of Killer Joe who last year taught the Twist, but this year has changed to the Madison, a group kind of dance that looks a bit like touch football and has so gripped some of the women in New York that they have given up exercise classes for Killer's. . . . The tables at Philharmonic Hall's Café, reserved after the performances less for the comfort of a drink than to escape the rush for the first taxis. . . . *The Passion Flower Hotel*, a thin novel by Rosalind Erskine, an eighteen-year-old English schoolgirl, whose dialogue looks like that of Ivy Compton-Burnett but doesn't read like it, mainly because the simple plot requires turning a girls' finishing school into a happy house of ill-fame.

MRS. HUGH D. AUCHINCLOSS

A gentle, disarming woman of both enormous distinction and careful self-sufficiency that tends toward careful efficiency, Mrs. Auchincloss, foregoing her chosen position in the background, has taken on a gigantic volunteer job: to raise $7 million of the $30 million needed to build the National Cultural Center near the Lincoln Memorial in Washington. (The honorary chairmen are her daughter, Mrs. John F. Kennedy, and Mrs. Dwight D. Eisenhower.) As the first crack at raising the money nationally, there will be a massive two-hour closed-circuit telecast on November 29, with entertainment piped into one hundred cities across the country where fund-raising dinners will be *the* night's event. Called "An American Pageant of the Arts," the telecast ranges through ballet, opera, jazz, theatre, and whatever else can be squeezed in among dozens of such stars as Jason Robards, Jr., Danny Kaye, Leonard Bernstein, Jerome Robbins. Although snapshots of Mrs. Auchincloss, chairman of the Greater Washington Committee, have been published, the photograph on the opposite page, taken especially for Vogue, is her first deliberate one, she said, "in twenty-five years."

BERT STERN

"HAVE CARS ADJUSTED TO WOMEN?"

BY E. J. KAHN, JR.

In the mythology of America, one of the most patently absurd beliefs is that the automobile, the No. 1 national status symbol for many men, has lately adjusted to the woman, who used to rank in first place herself but has slipped to third. The thinking man's No. 2 symbol nowadays, of course, is a good accountant, who if he's *really* good, can arrange things so you can buy your wife a new fur coat, which may persuade her to try to get by for one more year with her old car, especially if it's at least a Mercedes.

It is with the adjustment of women to cars, actually, that our inquiring social anthropologists should properly concern themselves. Women have almost certainly not adjusted to cars—not even their skirts have—and they probably never will, and what is bound to come out some day or other is that men are undoubtedly responsible for the whole sorry state of affairs. In California not long ago, for instance, a woman let a bag containing $2,500 in cash, with which her husband hoped to buy a new car, fly out of her hand while she was tooling along with him in their old car, and the money sailed irretrievably into a sewer drain. An accident? Conceivably. But is it not significant that the husband had let her hold the purse strings while sitting next to an open window in range of an open drain? Here was a husband, it surely can be argued, who—hang the expense—was determined to create trouble between women and automobiles. Why should he, or any other man, want to? Maybe the remark of an astute Frenchman who visited the United States recently furnishes a clue. "The amusing thing about you American men," he said, "is that whereas in my country it is considered perfectly normal for a married man to have two women and, at best, one little car, you have permitted yourselves to get into the ridiculous spot of having only one woman and two cars—and, at that, you are supposed to give one of these costly machines to your wife, or, worse still, to your grown children. Incredible!"

Few American men would dare articulate their condition as bluntly as that, but it may well be that their silent, morose contemplation of where they stand has made them dead set against letting their womenfolk get overly cosy with cars. This has nothing to do with getting cosy *in* cars, which relates mostly to the younger unmarried set, anyway. When I was in that set, I sometimes felt a bit guilty about one-arm driving, and indulged in that pastime as a rule after dark, surreptitiously. Now, like many another veteran who has grown accustomed to the sight of highway necking, in transit, long before lunch, I feel almost guilty when my wife—the first girl I ever met, incidentally, who could change a flat better than I could—and I go out for a spin together. I keep both hands on the wheel, but I can (Continued on page 159)

THE GOOD COMPANIONSHIP

Cars may have adjusted to women—as what hasn't—over their years of development, but we think it has worked two ways. Women, who have become about as adjustable as anything over *their* years of development, have met cars half way and they've driven off, happily, together. As sociologists say of a good companionship, it has brought out the best in both of them. Two going off together, opposite: the sportsy 1963 Buick Riviera, distinguished this year with a new planed roof-line that looks, in a metallic silver colour here, like the sloped crease of a wind-sculptured snowdrift. On the driver, two wonderful clothes-adjustments to this car look—a snow leopard coat, a close leather hat. Soft-shaded lipstick companion: a new brownish-pink colour called Gingerberry, by Tussy. On the next ten pages, more cars, more women.

GENE LAURENTS



Showing its debonair good looks in a field survey, below—the 1963 Thunderbird. According to Eugene Bordinat, Vice-President and Styling Director of Ford, women do not have a pinpointed influence on car designers—"If a car is right, it's right for everyone." New rightnesses here: more convexity of fenders, what's known as a Shark Grill (no pearly teeth, dear, just sleek angular metal).

A dashing foreigner, opposite—the Mercedes-Benz 220SE sports coupe in its 1963 convertible version, with an interior of wood and black leather (than leather *nothing* is chic-er this year). Spice for the black dress and up-swooshed hat: coral bead necklaces, by Sandor Goldberger. Lord & Taylor; I. Magnin.



GENE LAURENTS

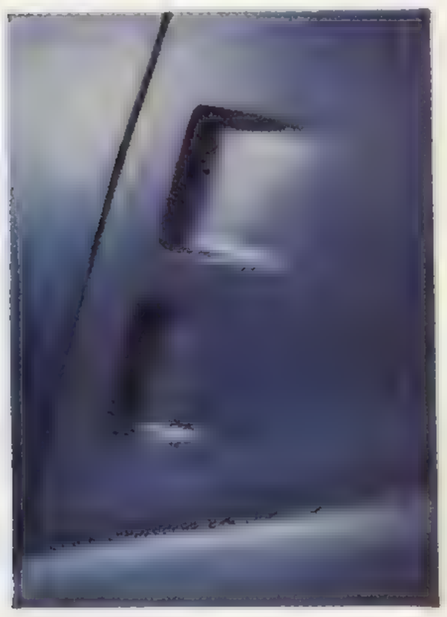




Looking down its ducky nose, left, the 1963 Corvette Sting Ray (cars, this year, are affecting some fearsome but exciting undersea terms). Its fiber glass body is two inches lower, has a longer hood, what is known as "the fastest back in the business." The un-square Mr. Mitchell feels "people prefer a greyhound to a bulldog." Another feature: eyelids—retractable covers that sleek over headlights, for a dashing day look. More Corvette details below. Right, the 1963 Avanti ("forward!" in Italian); this, and its creator, Sherwood Egbert, are both news at Studebaker. President of the company since 1961, Mr. Egbert says, "Women like



good details that add up to a striking result." It, too, is fiber glass, exciting, up-and-doing looking. Dress, of black acetate and rayon crêpe, and puffy black organza boa, by Betty Carol; in junior sizes; about $55 at Saks Fifth Avenue; Frost Bros.



GENE LAURENTS



Backed in, left, the 1963 Chrysler New Yorker which, like most New Yorkers, is proud of its skyline—a new top-slant that gives a rather formal, town-car look. Robert Rodger, Director of Product Planning for Chrysler, says, "A sculptured, formal car appeals to women. With less chrome, shape becomes more important. Fewer broken seam-lines mean a more expensive car to make, but a more expensive look." (Coming, then: the little-nothing car?) Hat, left, by Emme. Kidskin gloves by Shalimar; at Bloomingdale's. Rexall's Pink Punch lipstick. Below, a Chrysler taillight. The car in profile, right: the new Pontiac Grand Prix coupe, with a minimum of chrome (cars have realized, apparently, that an overdose of chrome had them all looking something like harmonicas). Here, a smooth flat look, concave rear window, standard bucket seats. Below this, two





portions of Oldsmobile, the "98" Custom Sports Coupe, showing headlights and a door with new interlock that resists unexpected openings. Also here, a 1963 Olds décor-thought: a narrow black line running where chrome might have, based on the old "beading" idea of yester-cars (at that time, it was done by hand). Other Olds-news—a tiltable steering wheel for easier entry.





GENE LAURENTS



"It's very subtle, the Continental, because it does what you want it to do"—and what's wanted here is a look of luxe ruggedness. Mr. Bordinat, who was part of the design team for the Lincoln Continental's streaky, solid assurance, feels that "People like a big, handsome car. It builds ego." The 1963 Egobuilder here, a Continental wearing what looks like turquoise lamé—actually metallic paint (cars, like people, often add more glitter to their good looks this year). This car rises above noticeable external changes, spins out news of a roomier inside, more trunk space, twenty more horses of power. A fastidious, de-smogged exhaust it has had since 1960. The window slant, here, frames a back-seat driver in a full-length coat of white fake monkey fur, a stock of rhinestones. Below, a still-life of one tapered taillight. Coat by Mr. Mort, of Dynel, Glenoit fabric; about $120. Josef Morton necklace. Both at Lord & Taylor. Coat: Joseph Magnin.



GENE LAURENTS

GENE LAURENTS







The 1963 Cadillac Series 62 convertible, above and right, in (as though it needed more dash) red. General Motors' William Mitchell, Vice-President and Director of Styling, and the man who originally finned the Cadillac, says that GM thinks a lot about women-luring features: seats and steering wheels that tilt to size; back windows that defrost themselves; slideable upholstery; air conditioning—this is big now—that eliminates, among other things, coiffure-shattering winds. "Women don't like tasteless and pointless decoration," says Mr. Mitchell, "but good style is excitement. It keeps people interested." The dress interest, right: orange and white, by Lilo Komor. About $225 at Henri Bendel. Left, the new Ford Falcon Futura that's compact, convertible. This, with economy features, good slightly-Thunderbirdlike looks, a deep red colour (this shade, selected by the Detroit Tiger football team who drive Fords). More tigerism: the hooded pullover of cotton and stretch nylon, in bold stripes. By Shirt Tree; about $17 at Bonwit Teller; Neiman-Marcus. Coiffures, all car pages: Mr. Anthony of Grosse Pointe.



I once knew an eight-year-old named Martha who wrote stories, unexceptional in every way except one: the heroine of each was a nightclub singer, Sandra, whose life was complicated by the constant threat of blackmail. In some stories Sandra was blackmailed by a shadowy Syndicate, in others by her estranged husband ("Mark," a déclassé Fed); in still others, dating from Martha's costume period, the pressure was applied by the boys at the Land Office, who alone knew that Sandra, a long time before and in another country (Dodge City), had committed an indiscretion so unspeakable that Martha could only hint at it. All Martha's plots turned on blackmail; each of her dénouements was a study in blackmail foiled.

When I asked how Martha had hit upon this particular story line, her mother, a young woman of relentlessly laissez-faire principle, pointed out that blackmail was in fact the prevailing motif in all Martha's favourite bedtime stories, from "Cain's Hundred" to "Have Gun, Will Travel."

"Every time the telephone rings," she added, "Martha expects it to be anonymous." Although we both smiled, more or less at Martha's expense, there is a sense in which Martha is right: a sense in which blackmail, that fairly uncommon fact, emerges as a commonplace of life. What Martha watched, after all, were our generation's miracle plays, the ritual dramas in which our deepest tensions work themselves out in symbolic terms. From Euripides to MCA-Revue, Shakespeare to Desilu, no storyteller has ever told us a tale we did not already know. We could scarcely understand the *Medea* did we not understand that a woman holds the tacit power of blackmail over the man who takes her, as Jason took Medea, from home. (*I betrayed my father for you:* almost no one says it, almost everyone has used it.) To read Joseph Conrad is to read about blackmail, part of the heart of all the darkness; Henry James would seem inexplicably tedious had we no feeling for the play of power, the startlingly literal blackmail, which operates among all of his characters, pervades every drawing room, shadows each well-rolled lawn.

We have all, in brief, known blackmail. Forget the symbolic trappings, the anonymous telephone calls, the clumsily printed scare notes; forget what the boys at the Land Office know or do not know. What is blackmail, after all, but what lawyers sometimes call it: "the demanding of money *or other advantage* on the threat of exposure of information, true or false, about the victim."

Or other advantage: in those terms, to have neither blackmailed nor been blackmailed reveals an absence of involvement, a rather dismal abdication of the game. Demanding an advantage is something we are all born doing, and many of us pay ransom, willingly or unwillingly, as easily as we breathe. Ransom is the telephone call one does not want to make, the letter written only to appease, the presents—from such tangibles as Christmas bourbon to such ephemera as *Of course I love you*—one gives compulsively. Emotional blackmail is rarely so overt as an on-the-line demand, seldom so extreme as the threat of illness or suicide—although most of us, if we have lived long enough (say twenty years), have heard that one. Most often, we begin paying ransom on cues as barely perceptible as a set of the mouth apparent only to the victim, as subtle as a few words—*wasn't the day nice*—which translate, in the alchemy of blackmail, *and now you've gone and ruined it.* There is, and each of us knows it, as much vicious extortion in the lyric "Sometimes I'm happy, sometimes I'm blue/My disposition depends on you" as in thirteen weeks of the Dick Powell Show.

Blackmail is, then, an affair of every heart, as common and as various as the very ways of human involvement: there could be no liaison so idyllic that someone, some time, did not demand an advantage; no commitment so unambiguous that the committed could not wonder, some bleak three o'clock in the morning, who was using whom. Blackmail can operate between parent and child, man and wife, employer and employee; can operate even among chance acquaintances, where it usually travels disguised as good manners. If it is, clearly, good manners for me to try to charm the stranger with whom I am dancing, it is just as clearly—if I am vulnerable (say I feel unattractive, or say my husband is behaving outrageously over by the piano)—blackmail.

I once had a friend who practised blackmail; perhaps we have all had one. Mine would sometimes ask me to cancel an engagement in order to type a manuscript for him, then arrive toward midnight, the piece still unwritten, and explain that I could type it between four and six A.M., and *why was I pulling that long face;* not only upon me but upon anyone who would play along, he made demand

EMOTIONAL

BLACKMAIL

AN AFFAIR OF EVERY HEART

BY JOAN DIDION

after absurd demand. "Just this once," he would say, hinting darkly at "emergencies," "deadlines," "saving my life." Our occasional protests would draw forth no retractions but only impassioned apologies, coloured with vivid intimations of his undiagnosed ulcers. (Other times it was angina, and on his most imaginative days it was cirrhosis.)

Some of us loved him and some of us did not, but whether we did or not we all acquiesced, helpless before the undertone his every plea carried: I need you. We acquiesced neither because he was charming (most of the time he was notably not) nor because he was a good and generous man (I think he probably was), but simply because he was bold enough or amoral enough or scared enough to make use of what exists in almost every heart: the potentially disabling fear of failure—in some cases neurotic, in others well-founded. *I can't count on you,* he would complain if thwarted, salting what was for some of us an ugly raw wound. We would see in his reproachful eyes, suddenly, the sister we had failed, the friend we had hurt—all the opportunities for goodness or glory or marks in heaven we had ever muffed, miserably. In brief, he could expose us to ourselves, and we quite flatly bought him off.

Self-exposure: the word *self* is the heart of the matter, the essential distinction between the blackmail practised in the flickering land of prime time and the blackmail we all know. In either case, of course, the key is vulnerability; one who has no secrets can scarcely be threatened with exposure, a premise so obvious that it has provided several years' worth of scripts for "The Untouchables." Because few of us have anything much to hide from others, few of us can be reached by the obvious extortionist. Put to it, we can live with our indiscretions. What we can not live with, all too often, are the secrets we keep from ourselves. We may call it irrational, but we know it to be true: it is easier to stare down any scandal than to be forced to recall the unkind word screamed, twenty years ago, at one's grandmother.

There is, of course, nothing irrational about it. We remain, most of us, vulnerable: one thinks of few who have made the peace that frees them from their own Eumenides. Instead, we play games with ourselves. Afraid that we might be, if the truth were known, neither what we would like to be nor what we appear to be, we blackmail ourselves, count ransom in with the rent, one of the costs of living. If we are less than certain that we are as loving as we pretend to be, we can deceive ourselves with excessive proofs of devotion: consider those clichés in literature and life, the children who resign their own lives to care for ailing parents. (Although the parents are conventionally portrayed as the blackmailers of the piece, think, for a moment, not only of the impeccable self-images those children gain for themselves but of, as well, the telling way in which they are relieved of obligations they could not, perhaps, face, decisions they could not, perhaps, make.)

We can do the favours we do not care about doing until our every moment is made dull and aching with resentment we are afraid to admit; we can commit ourselves to interests which are not our own until we no longer remember, really, who or what we wanted to be. We can ignore our own needs in order to meet the needs of others, and then blackmail back with the knowledge that we have done exactly that; we can give over our lives to impossible people, live with alcoholism, chronic infidelity, emotional criminals of the most blatant variety—and in so doing we can gain the right, and rather inexpensively, to place the blame for our thinness, our pallor, our crippling shortcomings, upon those for whom we have given up so much. All the world need do is look at the record: *are we not loving, are we not good.*

Unhappily, we do not quite convince ourselves. The harder we try, the more exorbitant the ransom becomes: a certain ineradicable honesty lingers on, afflicting us with total recall for every item on the debt we are piling up against ourselves. As Rudyard Kipling once wrote, "If once you have paid him the Danegeld/You are never rid of the Dane."

Getting rid of the Dane in each of our hearts is, of course, no easy task. It involves admitting that the favours we do for others are done, quite often, not for others but for ourselves, admitting that no one holds us in thrall but ourselves, that we are our own favourite victims. It involves, really, nothing more or less than admitting to ourselves who and what we are, a feat of such epic proportions that those attempting it sometimes seem in the grip of advanced autonarcosis.

And if you find it easier to live with the Dane, then do not weep to me about the Danegeld.

VOGUE, NOVEMBER 15, 1962



ANDREW



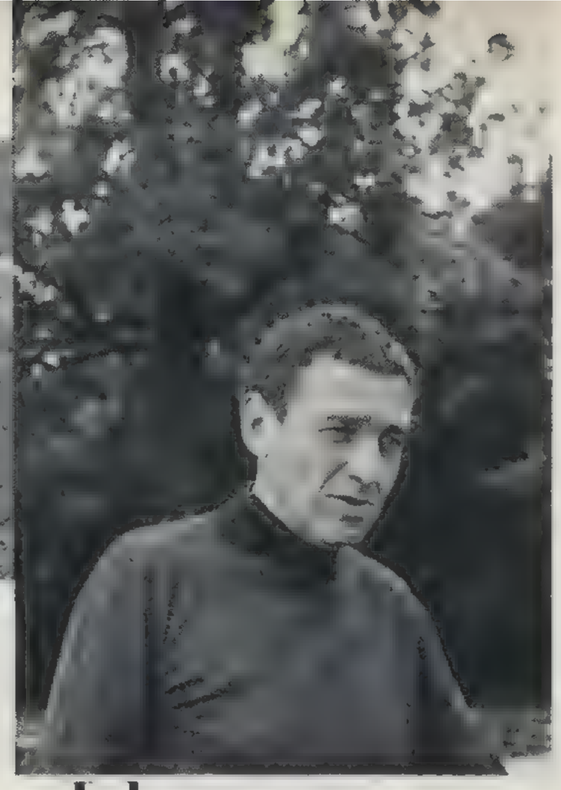


A study of the great American painter
whose still paintings of remembered
emotion are now on exhibition
at the Albright-Knox Art Gallery.
Photographed at his house
at Chadds Ford, Pennsylvania,
by Henri Cartier-Bresson.

WYETH







Wyeth said: "I never paint loneliness... I know the people... January is my time of year."





BY ALLENE TALMEY

Andrew Wyeth, his November face tanned, weathered by the sun and winds of Maine and Pennsylvania, is the sunshine boy of museums this year. Right now the Dallas Museum has installed one of his quiet works, "That Gentleman," for which it paid $58,000. The Albright-Knox at Buffalo has installed a large show of his tempera paintings. On January 1, the Fogg Museum at Harvard will exhibit his watercolours, his studies, his drawings, among them "Young Bull" in dry brush, shown on the preceding page. That bull, painted just before Christmas, 1960, has much of the quality of any Wyeth. It has reality, but it is an abstraction from reality. The early morning light, the stone wall, the wire gate, the branches of a low tree, the sky, the hill are the hand prints of Wyeth. Even a fool who had seen enough Wyeths would recognize them, but fools invest them with peculiar notions. They think those paintings of a field of blowing grasses, of a barn with hooks, of a farm woman sitting down at last, of a boy standing in a barn door are excursions into nostalgia, that they stand for the apotheosis of adolescence, of country women. They do not. They are portraits of specific women, of definite boys, of a particular man. Karl is Karl, not a formless yearn for an old-timey farmer. "It's not the object," said Wyeth, wearing a sandy shirt, brown slacks, cut-down jodhpur boots, in his old stone house at Chadds Ford, "it's what you pour into it. It's what happens when the object brings back your own thoughts. A hump (Continued on page 160)

HENRI CARTIER-BRESSON



The Case of The Purloined Recipes

A MOCK JAMES BOND INVESTIGATION OF A SYNDICATE OF HOSTESSES

James Bond, his face handsome and ruthless, picked up the receiver. "007, here."

"Can you come up?" It was the Chief-of-Staff.

"M.?"

"Yes. And it looks like a long session."

As Bond walked down the long quiet corridor to M.'s office, the air seemed to be charged with the significance of those other times when the bell of the red telephone had been the signal that fired him, like a loaded projectile, across the world to secret, dangerous missions.

M. pulled quickly on his pipe. "Yesterday there was a signal from New York. A syndicate of hostesses, international ones, have been purloining recipes without giving credit to the copyright owners. The U.S. is up in arms. Authorship now can be looked on with a certain skepticism. We need your help."

"Are the food editors in on this caper?" asked Bond. He looked down his nose. M.'s face was noncommittal.

"Well," said M., his voice testy. "Cuisine experts seem to lift what they want here and there to appear in books under their own names. Royalties accrue to writers resourceful enough to indulge in recipe thievery."

Bond crossed his legs. "Is SMERSH in too?" Smersh is a contraction of the Soviet Union's Smiert Spionam—Death to Spies.

"Maybe," answered M. His eyes glittered.

"What will Ian Fleming, who created me, think if I go on this expedition?" commented Bond.

"He is already implicated," said M. He was cross at this questioning. "Fleming has already given out your recipe for scrambled eggs to the Syndicate."

Bond was sold. He knew that culinary plagiarists are legally immune. The names of many originators have passed into the public domain, lost in the smoke of kitchen history. Seated before a perfect menu, few have any curiosity about the ones responsible for such perfection. What artist invented these recipes? A peasant woman in a French provincial farm, a Negro cook in Louisiana, a New England housewife in the 1800's? Bond wanted to get to

the bottom of this intrigue, to break up the crookery.

M. leaned forward. "There is a girl in New York. We couldn't *guarantee* that you could make a research bargain with her."

Bond said nothing. He wondered whether she was blond or brunet. Willing?

"This girl," added M., "will only do these things under one condition." His eyes narrowed to slits. "Go to New York, get a cover, and accept all invitations. Smash the Syndicate."

Bond flew to New York, carrying a slim attaché case that harboured fifty rounds of .25 ammunition, a flat throwing knife by Wilkinson's, a cyanide death pill, the silencer for his Beretta. Here were the tools of his trade. Was he walking into some trap?

He rehearsed the facts M. had given him in the last interview.

"Names of authors are not to be found in the numberless cookbooks, hardback and paperback. Even the 8,500 recipes in *Larousse Gastronomique*, the best-seller on food and wine cookery, carry only a handful of by-lines of the original inventors. Nor can one obtain much enlightenment from the historical books of cooking, for instance the first American culinary guide, 1742, *The Compleat Housewife*. Sometimes a dish may be labelled Mrs. Stonewall Jackson's Stuffed Partridges or Glenwood Plantation Gumbo. Modern cookbook writers, for the most part, however, adapt, improve, update old recipes. They rarely invent. In the world of food, honesty is old-fashioned. Who can look you straight in the eye to claim undisputed authorship? In New York, the headquarters of the Syndicate, recipe stealing by the best hostesses is so accepted that the Syndicate rubbed out a hostess for admitting openly that the owner of the superb crab-legs recipe belonged to William Templeton Veach in San Francisco, that the *Suprême de Crevettes La Vallière* came from Mrs. Charlton Henry in Philadelphia."

Bond smelled live danger. At Idlewild, he circled through customs, idled towards a taxi, jumped in. The car sighed off down the wide curving road. Vaguely he heard the crackle of a motor scooter.

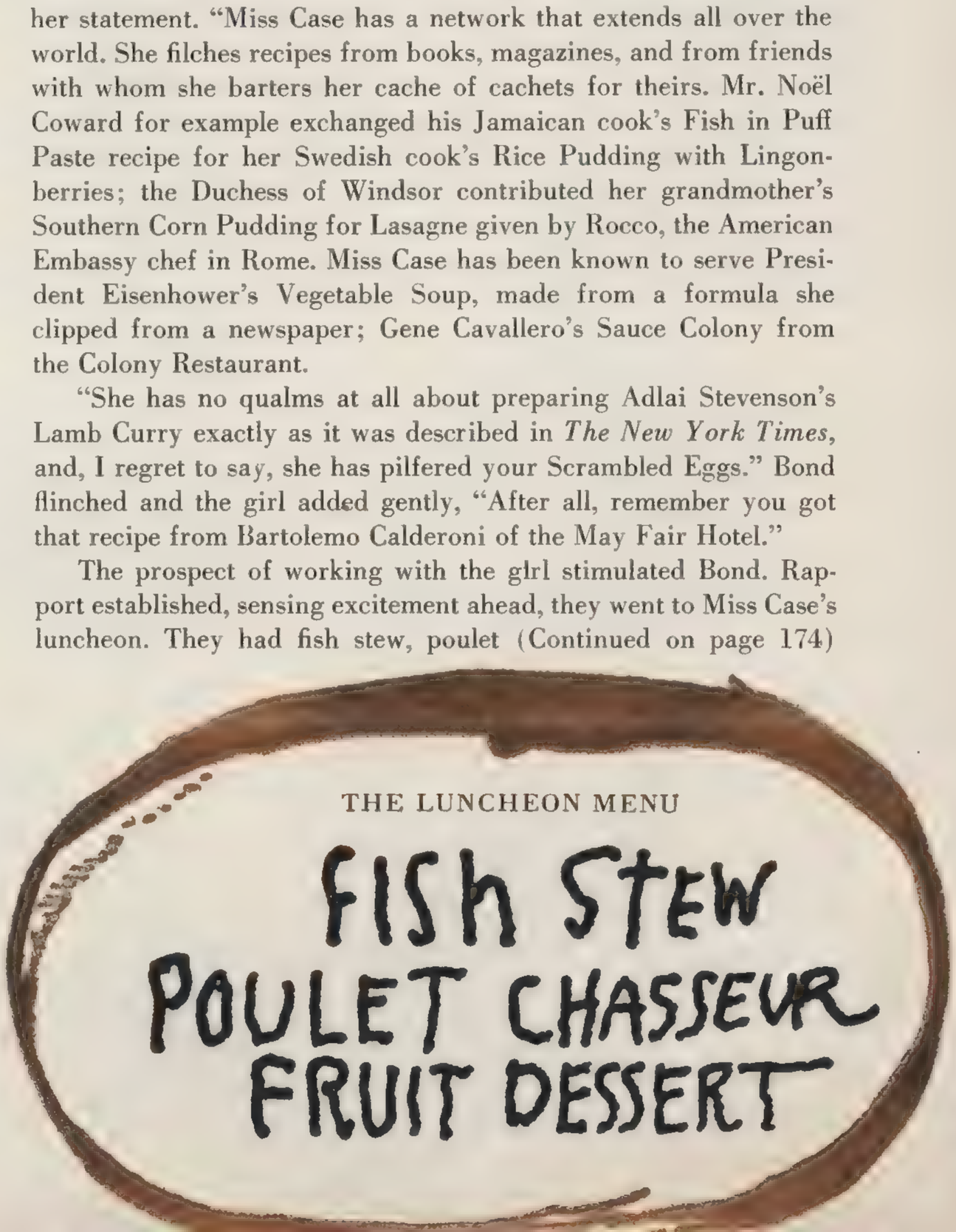
His taxi pulled up in front of the hotel at eight o'clock in the evening. He had a hot bath and cold shower, and awaited a call from the girl. It came through at nine. She said: "We are to lunch at Miss Margaret Case's at one-thirty tomorrow."

"Member of the Syndicate?" Bond questioned.

"High up in it," the girl commented dryly. Later when they met before lunch to discuss their assignment, the girl amplified her statement. "Miss Case has a network that extends all over the world. She filches recipes from books, magazines, and from friends with whom she barters her cache of cachets for theirs. Mr. Noël Coward for example exchanged his Jamaican cook's Fish in Puff Paste recipe for her Swedish cook's Rice Pudding with Lingonberries; the Duchess of Windsor contributed her grandmother's Southern Corn Pudding for Lasagne given by Rocco, the American Embassy chef in Rome. Miss Case has been known to serve President Eisenhower's Vegetable Soup, made from a formula she clipped from a newspaper; Gene Cavallero's Sauce Colony from the Colony Restaurant.

"She has no qualms at all about preparing Adlai Stevenson's Lamb Curry exactly as it was described in *The New York Times*, and, I regret to say, she has pilfered your Scrambled Eggs." Bond flinched and the girl added gently, "After all, remember you got that recipe from Bartolemo Calderoni of the May Fair Hotel."

The prospect of working with the girl stimulated Bond. Rapport established, sensing excitement ahead, they went to Miss Case's luncheon. They had fish stew, poulet (Continued on page 174)



What the winter resorts are (besides an extremely pleasant place to be right now): first stop for ideas that will be next summer's knockout beach looks. What will be: shifts—and this is less a matter of playing hunches than of viewing the evidence on these ten pages. Ankle-long shifts to have long, cool drinks and watch the sun set in; knee-capping shifts to scoot around the village in; very short shifts to slip over bathing suits. As for bathing suits themselves: they needn't touch a drop but they, and their owners, ought to look as though they lived in the sea—sleek, slippery, and as wet as seals. *Below:* This shift is so famous it has a name—Lilly, after its designer, who devised the original as her personal Palm Beach uniform, now whips them up for a growing cross-country cult. This ankle-length Lilly, blue and white gingham (Stein-Tex cotton); about $45. Lord & Taylor; Famous-Barr; I. Magnin. *Right:* Knee-capping shift in a clash of printed silk, with elbow-grazing sleeves. By Emilio Pucci. $140. Saks Fifth Avenue.

SPARKS FROM THE SUN CIRCUIT

THE NEW BEACH SHIFTS

ART KANE





This page: Short shift, with seven working buttons (two of which do their best work unemployed). A bathing suit goes under this—and a long, sleek line of thigh. By Tanner, of blue-flowered white cotton by Everfast with Everglaze crease-resistance; about $25. Lord & Taylor; Hutzler's; Frances Brewster, Palm Beach. *Opposite:* One shoulder bare, one thigh bare—but lots and lots of colour, mainly orange. Short shift, by Mr. Gee, of Stoffel cotton; about $17. This at Miss Bergdorf of Bergdorf Goodman; Dayton's; Harzfeld's; Joseph Magnin.

SHORT SHIFT



THE WET SEAL LOOK

Great new way to look in the sun: the way seals look—slick, glistening, wet. Takes a certain woman, this look—supple, firmly curved figure, gleaming skin, hair brushed and streaming. And it takes a this-year race of bathing suit—like seals, bathing suits are born glossy now. *This page:* Skin of a maillot—a velvet skin, with wide-set string straps, scooped neckline. By Rose Marie Reid, of black nylon velvet with Vyrene; about $40. This, at Bergdorf Goodman; Bramson's; Neiman-Marcus; I. Magnin. *Opposite:* Fake patent-leather bathing suit that's a bathing shift—that's half the news. Other half: even out of water it looks In. By Rudi Gernreich, of vinyl patent; $26. Jax; Neiman-Marcus. Beauty On the Beach is sun-tan lotion news that might apply here; Renauld of France makes it.

ART KANE



WET SEALS

Opposite: Everything glistens, the top is cut higher, the shorts are set a good inch below the waist—signs of a two-piece bathing suit this year. By John Weitz for Bay Club, in junior sizes. Of red vinyl and cotton patent fabric; about $18. Lord & Taylor; Woodward & Lothrop; Joseph Magnin. To wear with the suit: a coat of tan—Noxzema's High Noon is a good way to put it on. *This page:* Suspended in camera-made sea-space, a seal-brown knitted maillot with a high neckline, shiny belt. By Catalina, of Helanca nylon made with Lycra. $26. At Best & Co.; Rich's; Burdine's; Bullock's, Pasadena.



WET SEALS



Opposite: Black maillot, plunged at the front and at the back, and—so it seems—permanently tide-glossed. By Cole of California, of silk and Helanca nylon; $26. Bergdorf Goodman; Hutzler's; Jordan Marsh, Florida. *Above:* Seal-brown, seal-sleek maillot knitted of stretchy nylon, piped under the bosom. By Jantzen; $18. At Saks Fifth Avenue; Woodward & Lothrop; Halle Bros.: Frederick & Nelson. *Near left:* This seal-black shimmer—a black velvet shimmer, with a V-pitched surplice neckline, wrapped at the back. By Cole of California, in licorice velvet of Du Pont nylon (Crompton fabric); about $30. This, at Saks Fifth Avenue; Neiman-Marcus.



This page, above: Black jersey maillot, with a glossy flick of ruffles straight around the top. By Brigance for Sinclair, of nylon knitted with Vyrene; $22. At Bloomingdale's; Bonwit Teller, Phila.; and Thalhimers. *Near right:* Shining example of a this-year bathing suit in three important parts—higher top; low-riding shorts; a lean taut midriff in between. By Sea B's, of black Antron nylon, with a pullover track shirt to match, $23. At Best & Co.; Ivey's, Jacksonville. *Opposite:* Marvellous maillot for a marvellous figure—bare back, nothing but the wearer inside. By Cabana, in black satin of acetate and Helanca nylon; $30. At Bonwit Teller; Hutzler's; Julius Garfinckel; I. Magnin.

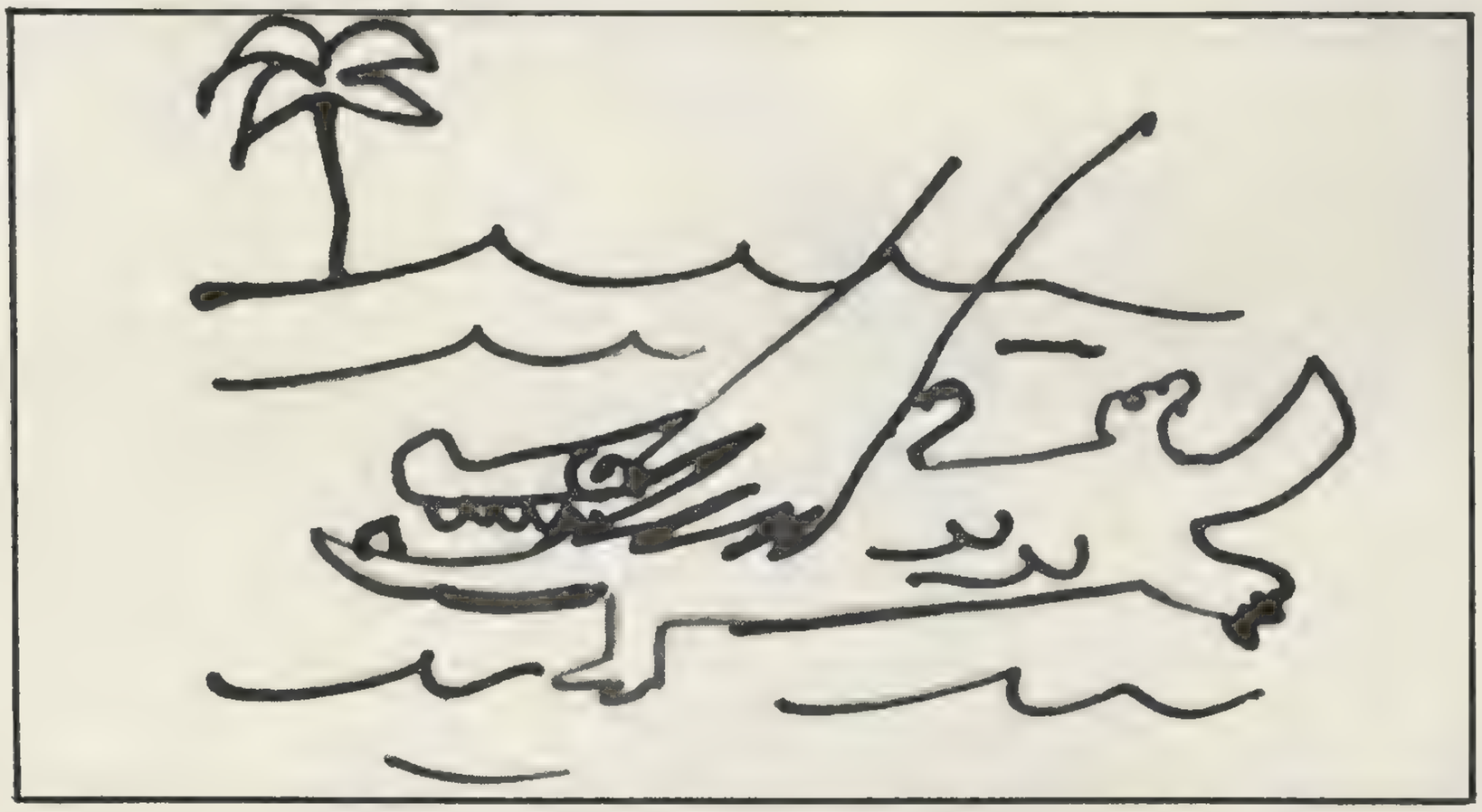


WET SEALS

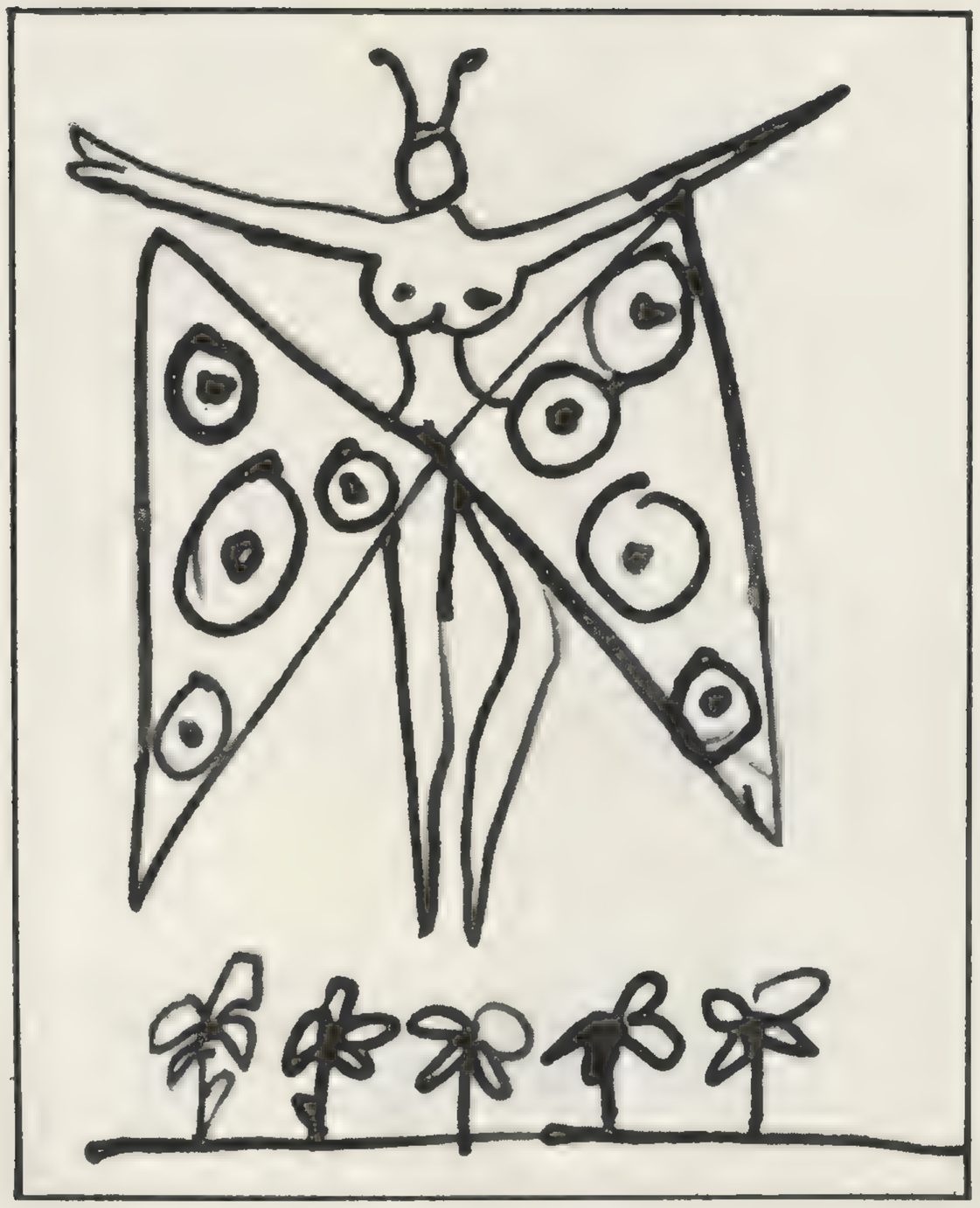


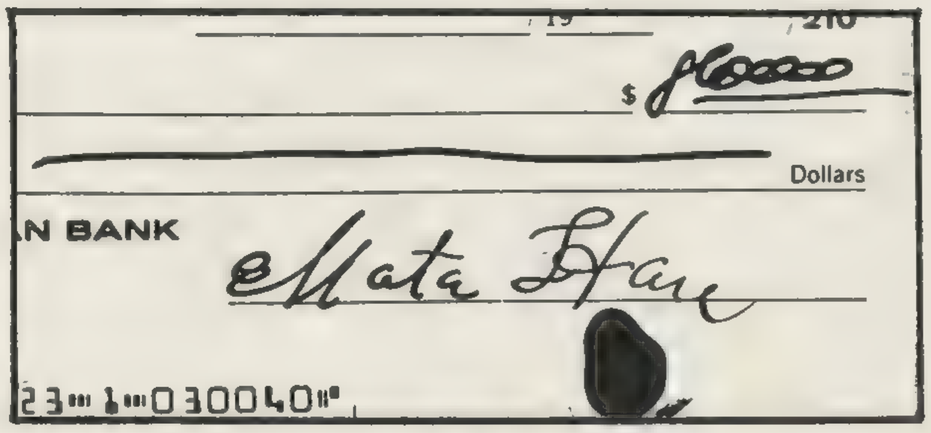
ART KANE

VOGUE'S PERFUME COLOURING BOOK

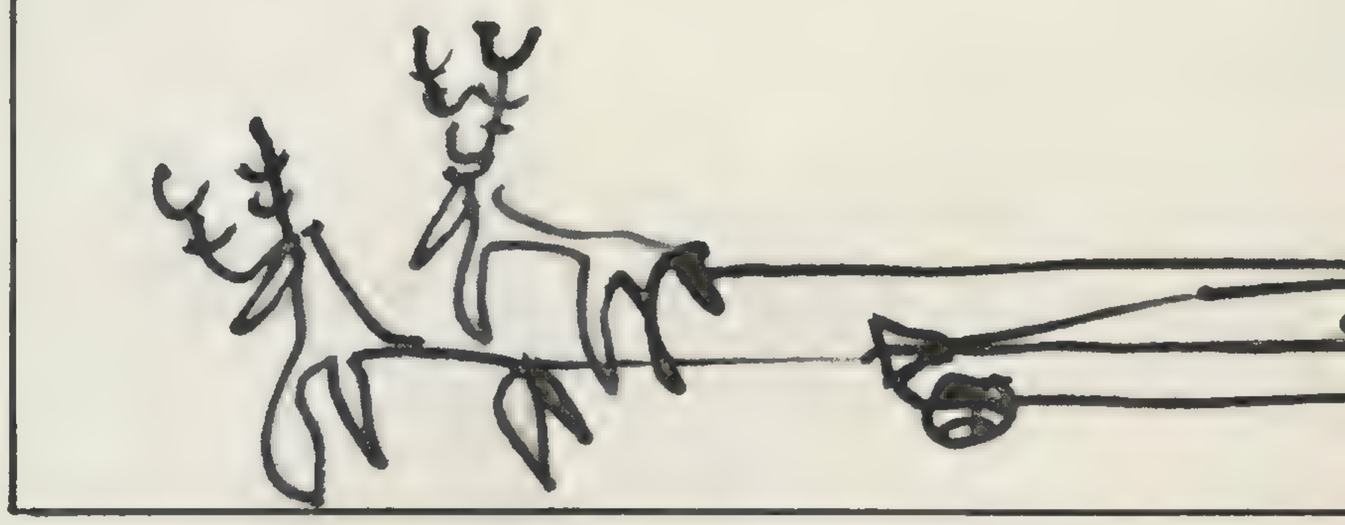


This is my perfume: Shalimar,
I want it to make me exotic,
because sometimes I'm so square.
Colour my hand pale.





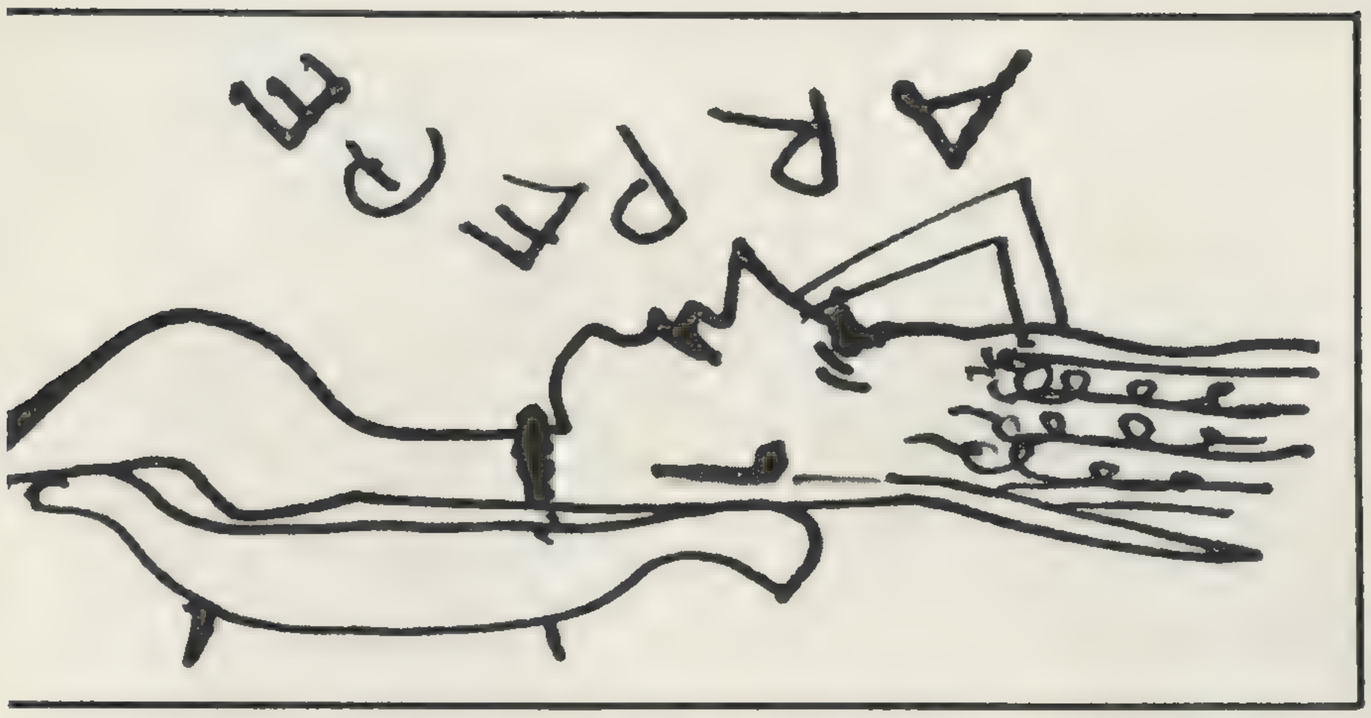
This is my check book. Sometimes
I wish it were a case of mistaken
identity, so I pour on Femme
to forget. Colour me somebody I'm not.



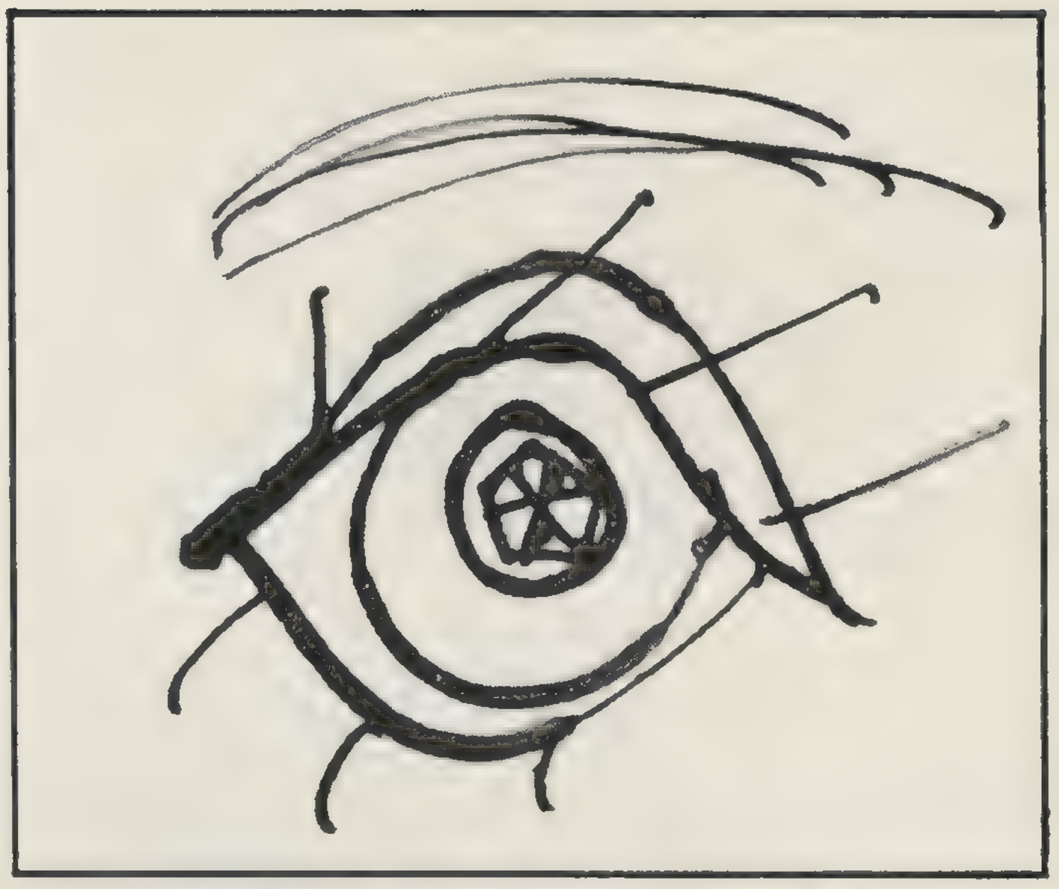
This is the way I want to live,
Toil not, spin neither.
Diorissimo is like me—almost all lily.
Colour me pretty as a picture.

Priscilla Peck

FOR COMPLETE LIST OF
PERFUMES, SEE PAGE 176



This is me being dreamy.
Nobody ever promises me anything,
but my subconscious expects Arpège.
Colour me subconscious.



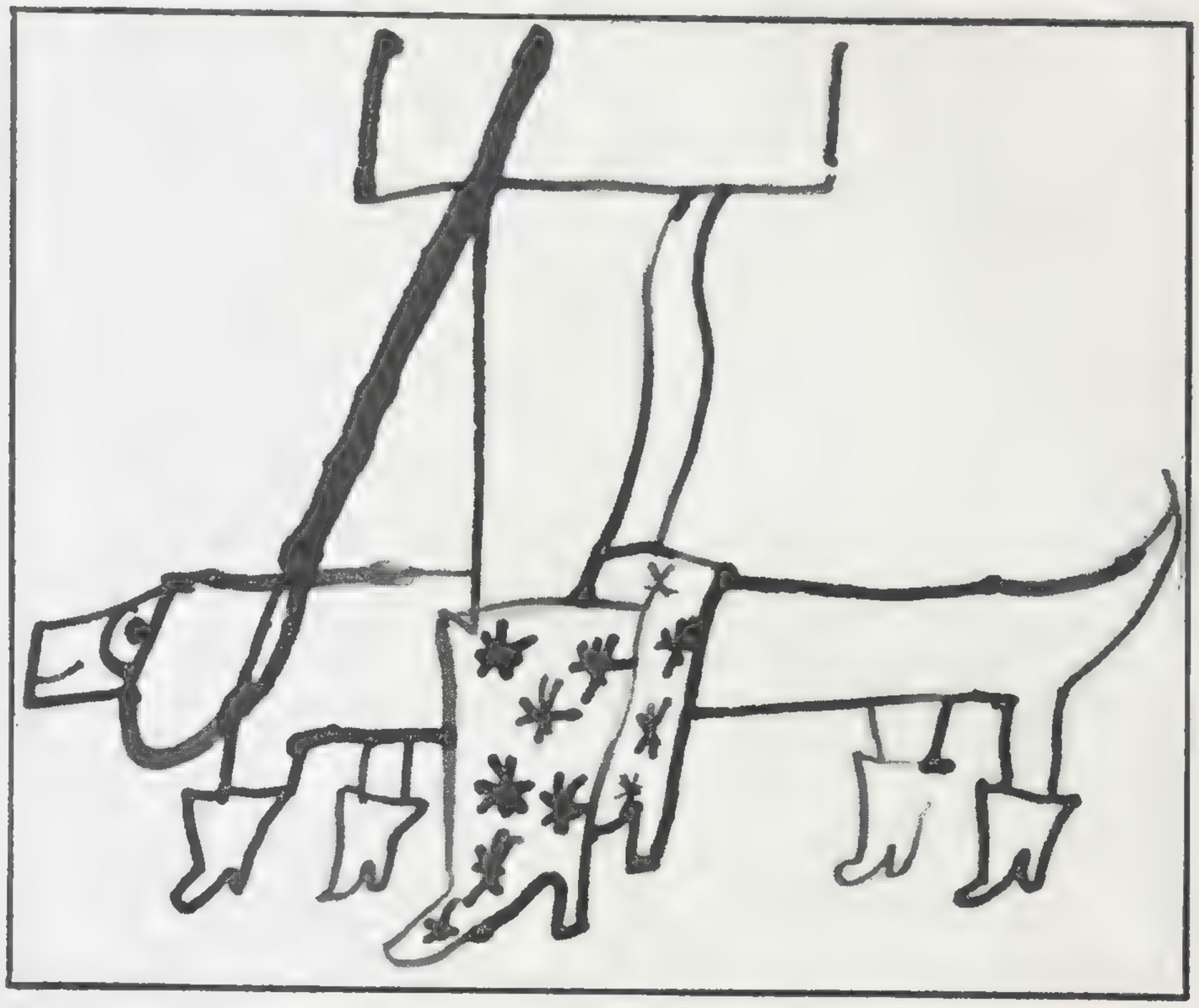
Money is what I like to look at.
The thrill that sweeps me matches
my perfume, which is Joy.
Colour my eye sable.

This is the way I see men.
Hoping to put myself in the picture,
I wear Nuit de Noël every nuit
of the year. Colour this like sleigh bells.

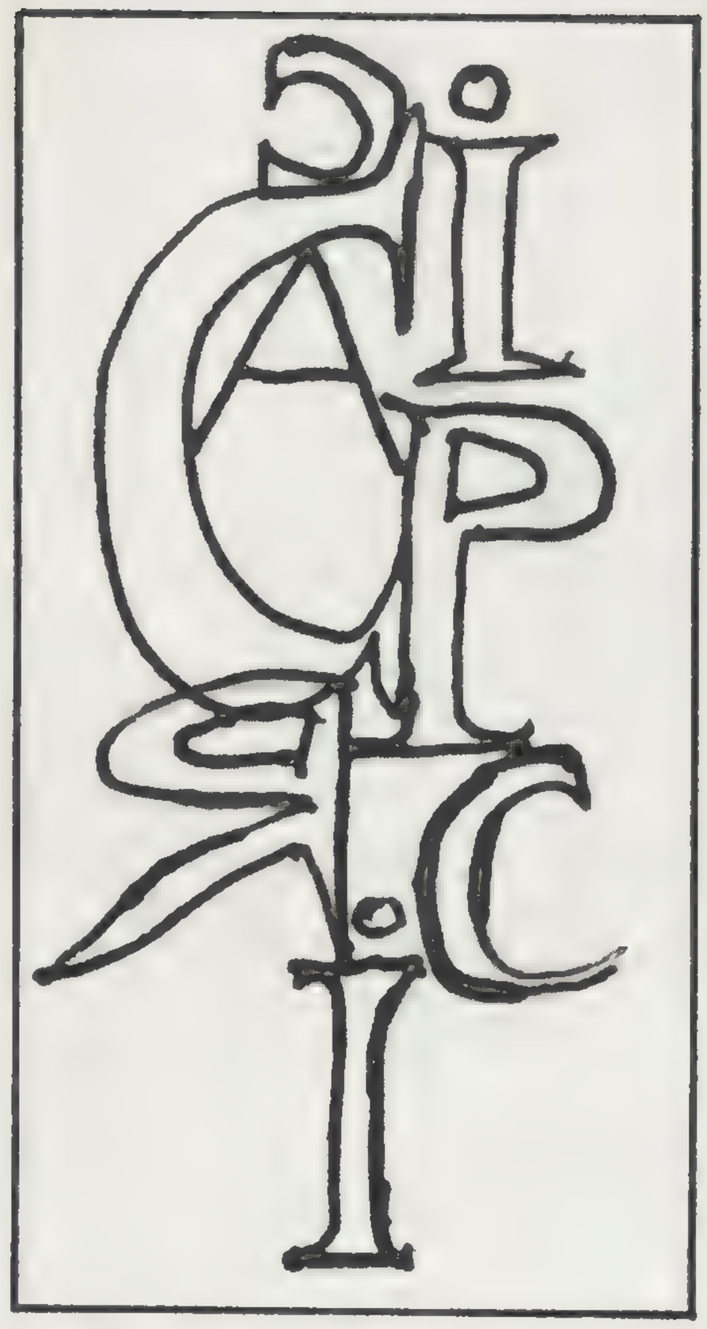


This is me. I am absolutely fatale.
Which I hope everybody suspects.
Colour me seductive.
I'm wearing Quadrille.

PERFUME COLOURING BOOK



These are my jewelled puss-in-boots boots which I wear at night when I'm feeling Carnet de Bal. Colour me glittering.



This is my image—complex, calligraphic, fraught with mystique. Its perfume-expression is Capricci. Colour it complex.



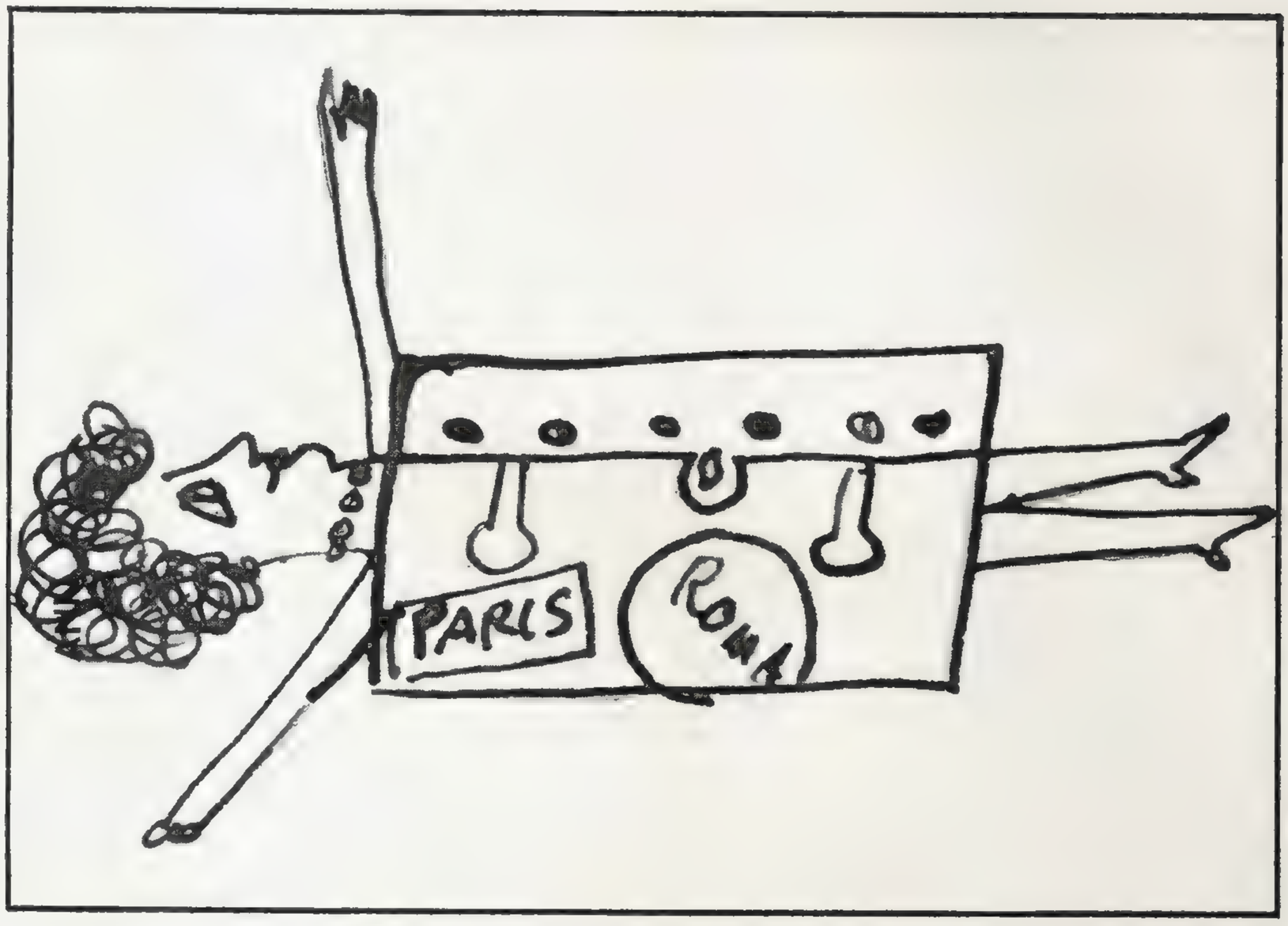
This is the source of my special Magie, without which I could not possibly operate. Colour him wizard.



This is me playing my French records. My accent is formidable, but not very French, so I keep spraying myself with Air de France. Colour me unspeakable.



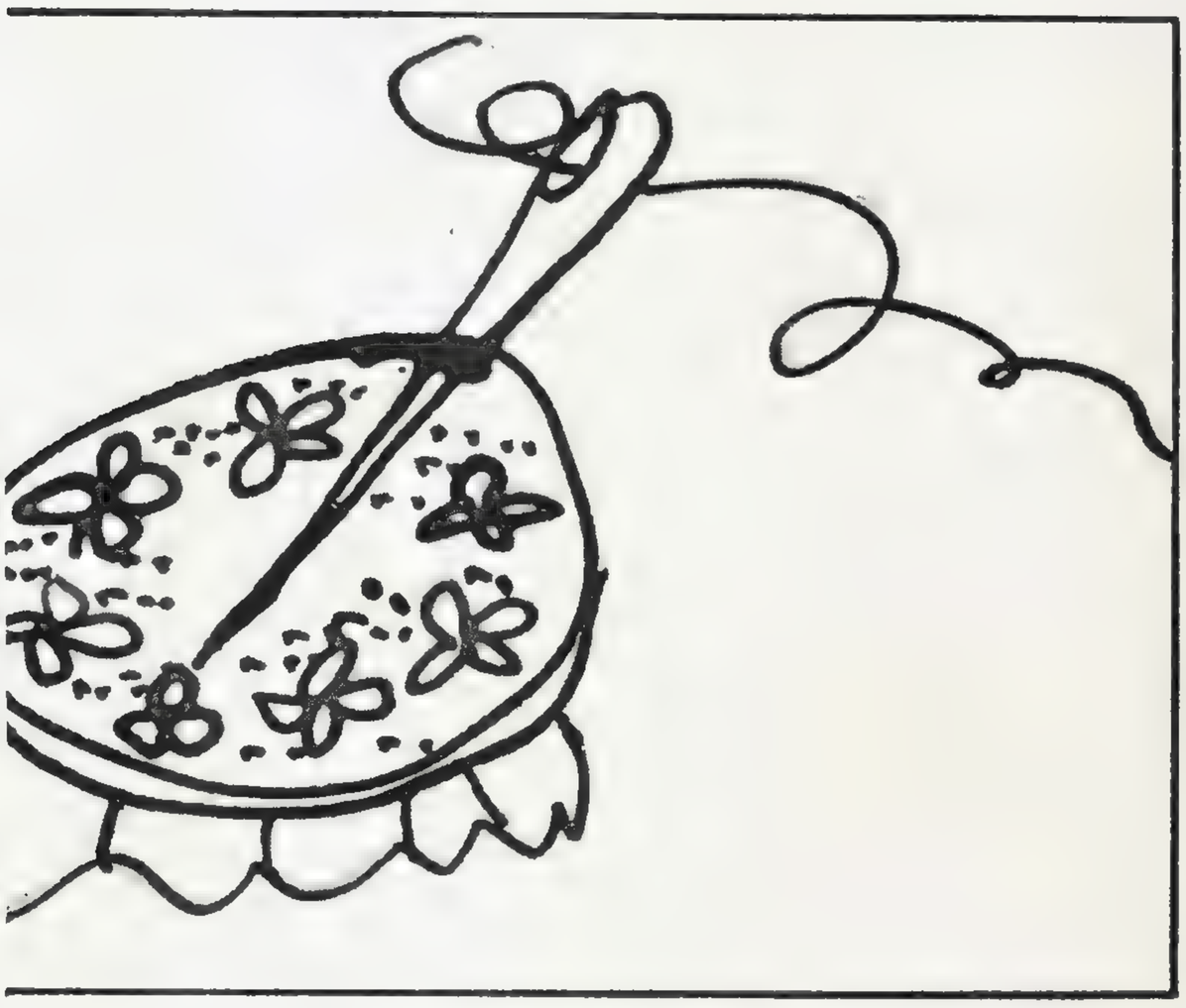
Priscilla Peck



This is my escapist mood, which I frankly enjoy. Just so It won't escape Me, I wear lots of Bon Voyage. Colour me unrealistic.



This is me thinking of my lamé cardigan—living it up with vivacious blue-jeans chic. Colour us Chanel 5. It's my lucky number.



This is my needlepoint. Colour it abstract like L'Interdit. Sometimes I paint.



This is the wildcat coat I want my husband to wear when I wear my Fleur Sauvage. Colour him adorable.



Rounded up here, the new migratory wools: to wear right now in the North, to pack along (and they all pack delightfully) later if you're jetting South. The colours are marvellously clear—absolutely non-vague and non-muddy; one of the nicest things that can possibly happen to faces. *Above, left:* Dress in a warm green; the lifted waist slants to Empire level. By Highlight, of Hockanum sheer wool, loomed in America; about $65. Saks Fifth Avenue; Woodward & Lothrop; Dayton's. Gloves by Wear-Right. *Below, left:* Light-blue knitting, subtly shaped: the waistline—merely hinted at—heightened; the soft, biased skirt widening gently towards the hem. By Leslie Fay, of double-knitted wool; about $30. At Lord & Taylor; Marshall Field; J. W. Robinson. Coiffure by Michel Kazan. *Right:* Three-part suit, bright orange: cropped jacket, a shell-of-silk put-over, a narrow skirt. The scarf buttons, cowls softly. By Jerry Silverman, of wool jersey, about $125. At Miss Bergdorf of Bergdorf Goodman; Hudson's; L. S. Ayres; Joseph Magnin. The gloves by Superb.

Day looks: the new north-south escapists

BERT STERN

Above, right: Pink knitted dress and a jacket that's subtractable in warmer climates. The dress has cropped cap sleeves and—like the jacket—it's sliced with neat slot seams. By Carlye of double knitted worsted (Heller fabric), about $70. At De Pinna; Famous-Barr; I. Magnin. *Below, right:* Pale-pink suit—narrow, knitted, travels uncrushably. The jacket drops to the hipbone. By David Crystal, of double knitted wool; about $65. Bergdorf Goodman. Eight-button brown lambskin gloves by Polava. *Facing page:* Suit jacket that's news twice over: it's a windbreak and it has a pullover collar—separate, ring-shaped, to slip on (or not) over a high, wide neckline. In a pale, sunny, apricot-and-white tweed, the jacket backstopped with a grainy white silk put-over. Skirt on a camisole top. By Abe Schrader in a blend of wool, viscose, and linen (Anglo fabric); about $80. Gloves by Dawnelle. Both at Altman's. Suit, also Julius Garfinckel; Wm. H. Block. The hat recurring on these four pages: a velours cartwheel in brown or pale taupe; by Adolfo.



Day looks: north-south escapists

BERT STERN





Fast beauty saves



Start first by saving yourself from one more word about the holiday time-race. It is always run; you couldn't anymore walk through it than Carry Back could resist coming through in the stretch. It's part of the quickened feeling, the excitement of the season—and not a bad part either. The thing to do is realize the fact and not be caught exhausted between the end of a crowded day and the beginning of a wonderful party—at least not without some quick beauty defenses. Here are over ten saves that will revive looks, and spirits, too.

Health Bath, a fast substitute for massage—no masseuse needed—and a nap. Needed for this massage with currents of foamy herbal water: the Whirl-A-Bath, a small non-electrical instrument that attaches to the tub faucet, and a few drops of herbal oil poured into the mixing chamber of the Whirl-A-Bath. It is actually an effective miniature of the big whirlpool baths used in hospitals for hydrotherapy, mental and muscular. Its beauty benefits: the vigorous swirl of water that it sets up in the tub massages the body, increasing blood circulation, soothing muscles, and relaxing nerves. (Whirl-A-Bath's action can be propelled at specific areas; say feet, legs, or a back strained after a spate of holiday shopping.) Twenty minutes of lolling in this hot stream is one of the most restful beauty savers about, as restoring as a short catnap. The bath-type bath gets accomplished while the herbal oil is working its salubrious best, oiling and smoothing the skin. Beauty aside, Whirl-A-Bath is part of the equipment of some college and professional athletic teams, provides at-home therapy for muscular injuries, and even has a reputation for being as good as story telling to put children in a sleepy mood. Bath and story time gained here, too, if you can interest the juvenile bloc in your household. (Note: Plan ahead for this; Whirl-A-Bath can be found at Hammacher Schlemmer, costs about $60.)

Non-Whirl-A-Bath owners might substitute the self-given massage suggested by Manya Kahn in her book *Reduce, Relax, Rejuvenate.* After fifteen or twenty minutes of relaxation in an herbal oil bath—as hot as you can comfortably stand it, the water level at least high enough to cover the waist—a brisk drying off with a Turkish towel is in order. Then in a seated position, grasp your right ankle between both hands and begin kneading firmly—as if you were bread dough—upward over the knee and thigh. Continue the movement over the hips, abdomen, midriff, chest, arms, shoulders, hands, and back as far as you can reach; (Continued on page 172)

The straight wool dress— no zones barred

From Temperate to just short of Torrid, most zones are wool-dress zones when the dress adds up this way: a plumb-lined shift, in a warm, clear orange; supple—divided by three and partly biased, partly not; optional sash. By Georgia Bullock, of wool-and-Angora (Lafitte fabric); about $100. At Bonwit Teller; Woolf Brothers; Frost Bros.; I. Magnin. Earrings by Bobley.

Bold-faced watch, left: A black face, one gold dot, two hands—nothing more. A man's watch, armed here, for a woman, with moiré straps—one red, one black; 14-k. gold case, 17-jewel Swiss movement. By Movado, $175 inc. tax, at Cartier.

BERT STERN

VOGUE PATTERNS

Paris backing for black crêpe



An Empire-back from Paris, where there is as much excitement at the back of late-day clothes this season as at the front. This, steeply dropped from the high roll-throated front; the self belt looped high above the waist. Short black crêpe evening sheath with stole that ends in poufs of marabou. Vogue Pattern 1200.

PIERRE CARDIN: VOGUE PATTERN 1200



HELMUT NEWTON

The barest cowl that ever slipped down over a shoulder, under-covering a beautiful sweep of back. The front is low-swooped too. More Paris backing in the brief little flowing panels. This black silk crêpe sheath is scarcely fitted, has both a short and long version. Vogue Pattern 1199. Other views, yardages, page 169.

JACQUES GRIFFE: VOGUE PATTERN 1199



THE NEWEST PUCCI —IT'S A NIGHTDRESS

The great Italian sportswear designer (skinny pants, wild shirts) turns his hand for the first time to the nightdress—with these dazzling results: simple little shift-shapes in vivid and improbable (for a nightdress) colours—each bisected by a deep plunge into another colour. Designed by Emilio Pucci, for Rogers. At Altman's; Julius Garfinckel; Himelhoch's. *Above:* Nightdress in a bright, shimmering yellow, pointed with cobwebby black lace; black lace rims the bodice, the hem. Nylon tricot; about $15. *Right:* Sleep shift in a paled olive green; sliced into it, a long wedge of sea blue. Of nylon tricot, with an edging of white lace; about $11.



25 PRESENTS FOR TRAVELLERS: 60c TO $1,000

In travel presents, opposites attract. There are those who prefer the small, quick present; those who can't resist the big, extravagant one. Here, twenty-five ideas that cover, in price range, either exigency. Some things for men, women, babies . . . something for anybody, indeed, who goes places, including cats and dogs.

REALLY INEXPENSIVE . . . "Say it in . . ." Japanese, Swedish, Turkish, and fourteen other languages, is the title of a series of passport-size paperbacks. These books translate English words, phrases, and sentences into foreign languages and give, in addition, the phonetic pronunciation. Especially good, the food lists which include soups, fish, meats, vegetables, cheeses, and wines. At Brentano's, the French and Spanish books, each sixty cents; the others, seventy-five. . . . For tidy packing for practically anything—shoes, business papers, lingerie, sweaters—the new Snap-Off plastic bags, as clear as windowpanes, come by the roll, are sold at grocers. The bags, which tear off at the point of perforation just like paper towels, come in two sizes: a roll with forty bags, 6½" x 8"; a roll with ten, 18" x 24"; each roll, sixty-five cents. . . . Packed for the road, a fist-sized cake of Sandalwood soap, with grooves for the fingers, made by Arden for Men, comes in a red plastic cradle, which slides into a black plastic case. The case and soap, $2. . . . Fabergé packs two sizes of its Woodhue spray for men in one package. The large size, four ounces, is supposed to stay at home, the smaller one-ounce one, to travel. The operation for refilling the travel spray is similar to that of refilling a fountain pen—one simply dips into the large one, which acts as a reservoir. The set, $6.50, tax extra. . . . Two featherweight indispensables are a metal nail file that works like an emery board; and squares the size of tea napkins for make-up. Sealed in foil, Germaine Monteil's squares, Super-Toners, ooze with refreshing stuffs to do a swift face-cleansing job; a box of twenty-two packets, $3.50 plus tax. Revlon's new nail file, Emeryl, does two things well: one side shapes the nail, the other smooths the edges; $1.25. . . . The shape of a toothbrush, Kent of London's purse-size hairbrush with black, springy natural bristles, comes with an ebony handle, costs $3.50. . . . A money translator, which gives the dollar value—from one cent to $300—in foreign exchanges, is more than useful; it often turns out to be a profitable possession. This vault of data from fifteen countries works on dials. The size of a regular package of cigarettes, it is called Money-Matcher. One dial operates the dollar calculator, the other, the foreign monies. There are three Money-Matchers: North and South America; Europe; the Middle East and Orient; each $3; with a red or black leather case, $5; at Hammacher Schlemmer.

MONEY IS NO OBJECT . . . For skiers, the newest place to ski is Courchevel, a sunny resort in France's mid-Alps. The new runs, long and challenging, end at this new village where everything *is* new. The Courchevel ski holiday, arranged by B.O.A.C., comes with a guarantee of good snow conditions—if skiing conditions are unsatisfactory, B.O.A.C. moves its travellers to another resort where the skiing is good. The price of $850 covers practically everything: the round-trip fare, economy class, plus two weeks at the Carlina, the creamiest hotel in the village, plus all meals, even box lunches, plus two days of ski instruction, plus ski and boot hire, as well as tickets every day for two lift rides. The price counts for such other matters as tips and hotel taxes, ground transportation to and from the airport, and, just in case, $500 insurance for medical, surgical, and hospital expenses. At the less expensive hotel, Le Chamois, this same idea, about $735. Extra: the night-fun at the nightclub, La Grange. . . . Among the seventeen-day plane excursions to Europe, which like oysters are (Continued on page 171)

100 PRESENTS FOR THE HOUSE: $1.50 TO $1,500

Starting with *the clock*, opposite, and proceeding, wouldn't you know, clockwise, the following 13 presentables. Secticon, a lovable Swiss clock that its makers think of as a "breakthrough in the art of timekeeping," is powered by a flashlight battery which runs the clock for over a year. Black face and ivory plastic body, 10" high; $84.75, tax included, Georg Jensen. *The gilt cup*, 4" round, 3½" deep, copies a treasure of Agamemnon, dug up some time ago at Mycenae, to be used for pencils, nuts, flowers; $15.50, Henri Bendel. *The tortoise set*—fake tortoise but realistic convenience—a tray, Thermos, and cup to rest beside a bed or on a desk; $22, Bloomingdale's. *The fur*, a natural Anatolian fox throw by Renard d'Anatole, 4' by 6', wool-backed in a black and camel-coloured hound's-tooth check, trimmed with brown glove leather; $297, Altman's. *The applique*, gilt metal leaf, from Portugal; $75 a pair, Leigh Hammond. *The wine rack*, a wooden one that collapses for storing, carrying, has brass flower button trim, a brass chain at base; $16, Henri Bendel; Joseph Magnin. *The ash tray*, a weighty 6" round and 3" deep, is a swirly well of red and yellow Venetian glass; $15, Bonniers. *The tray*, French *faux-bois*, black and white cloth laminated in plastic with brass rim, 14" by 18"; $23, Henri Bendel. *The hanger*, elegant tortoise Lucite, $4, Bloomingdale's; Marshall Field. *The casserole*, russet-red French glazed pottery, has three legs, holds four quarts; $35, Bonniers. *The lap desk*, black-lacquered wood, has compartments; $101, Henri Bendel. *The paper*, Crane's satin-finish notepaper, Black, Starr & Frost. *The pen*, a gold plated Lady Sheaffer fountain pen; $12.50, Lord & Taylor. (87 more, page 153.) TAX INC.

TOM YEE

VOGUE'S FASHIONS IN LIVING



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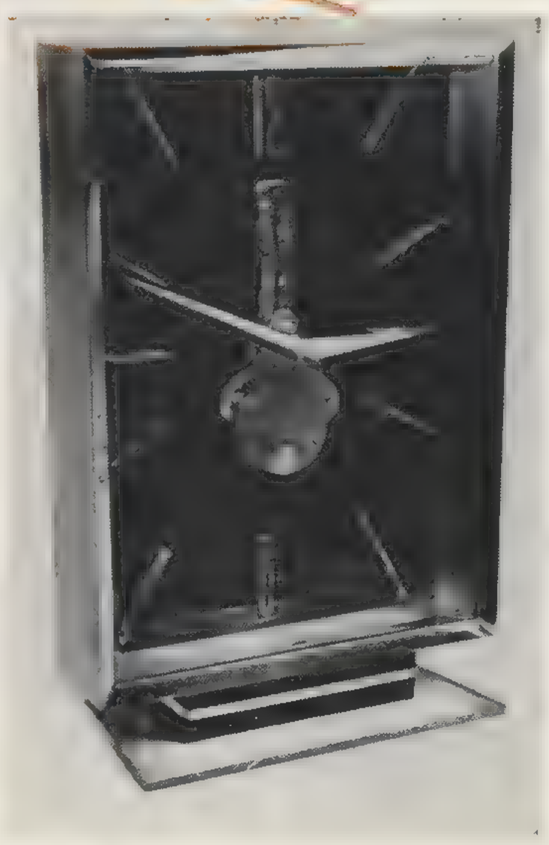
A BEGUILING NEW FLOOR: MONTINA VINYL CORLON

Let yourself be lured away by sea sounds and the soft, soothing patterns of foam flecks on a pebbled beach. For such are the charms of an Armstrong Montina Corlon floor. Its surface has gentle rippling texture. Its small, irregularly shaped vinyl chips are veined with muted, natural colorings and set at random in a sea of translucent vinyl. For a free sample of this vinyl floor and a folder showing its colorings, write to Armstrong, 6211 Thomas Road, Lancaster, Penna. In Canada, Dept. 112-U, Box 919, Montreal, P. Q. □ Montina Corlon is one of the famous Armstrong VINYL FLOORS

PRESENTS FOR THE HOUSE

14 FOR THE BED AND BATH

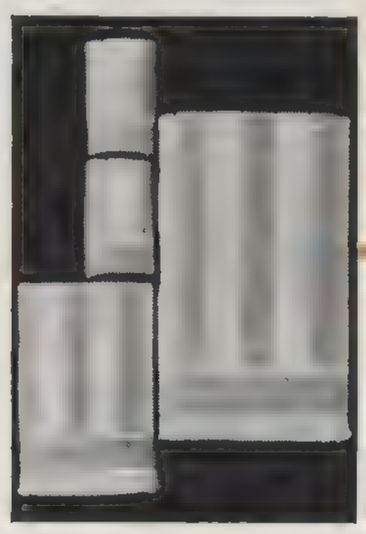
To keep watch in a bedroom, a new Sheffield timekeeper, solid brass with a nighttime black face on which the golden mechanism goes visibly about its mysterious ways. The clock was made where some of the earliest clocks in the world were, in West Germany. 7 jewels, 8-day. $49.50, Best & Co.





From Japan, ten encouragers of breakfast in bed, all milky-white china with rattan-wrapped handles. Coffeepot, egg dish, covered plate, et cetera. $20 set, Designed for Living.

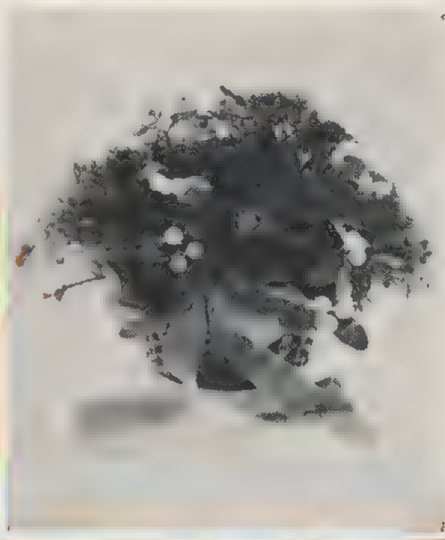
The stripes for a pretty bath—pale blue, pale green, yellow, or pink—climb a 4-piece white towel set, "Memory Lane." $7, by Martex.



Pink carnations picked for the bath—painted on a wooden wastebasket, on 3 pottery bottles—plus a metal carnation hook. $33 for the set, Piazza 65th Street.



GRIGSBY

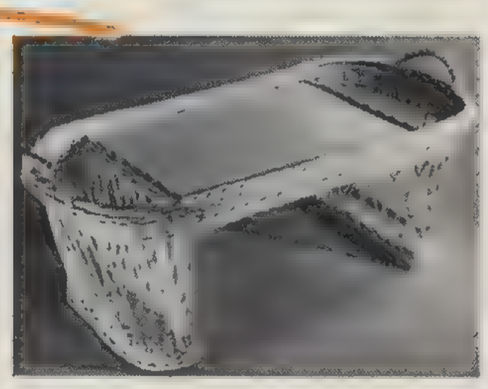


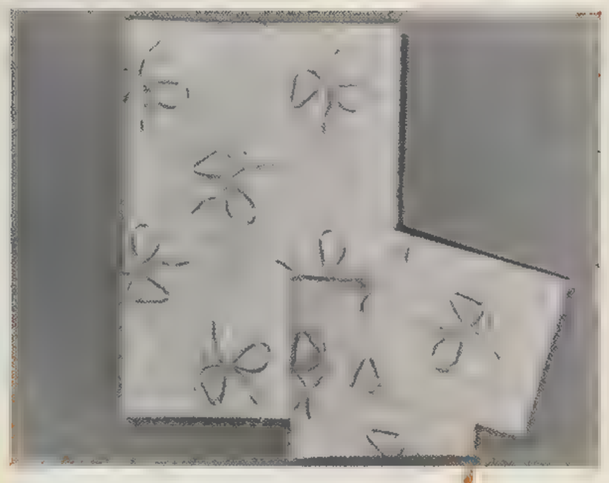


Rugged plastic has a fragile cut-glass look in this Greek key design wastebasket, $8; matching tissue box, $4. Lord & Taylor.







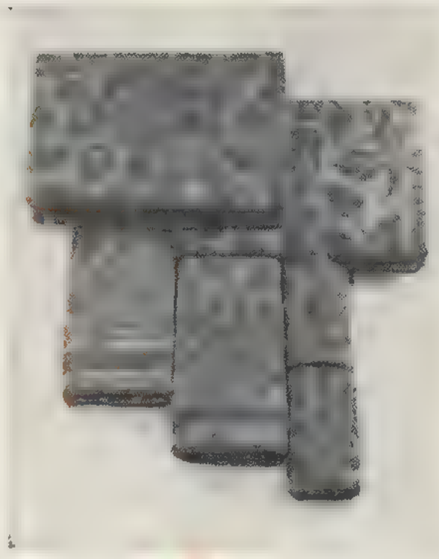


To be delivered with breakfast by a lovable husband—the mail and the papers, each in its own compartment in this white wicker tray with yellow plastic top. $36, Henri Bendel.

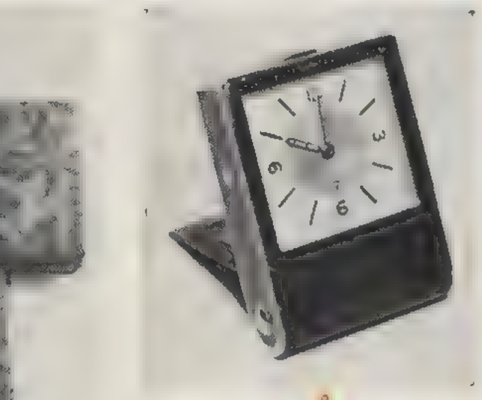
English chemist labels of another century are reproduced on this black and white pottery bath set for a man. 2 trays, 2 dishes, powder shaker, lotion jar. $18, set; can be bought separately. Bloomingdale's.

For a dressing table, a holiday basket that, come spring, can remain there: fake mistletoe and parsley, 7" high. $16.50, at Helen Cole.

PRICES INCLUDE FEDERAL TAX, WHERE APPLICABLE



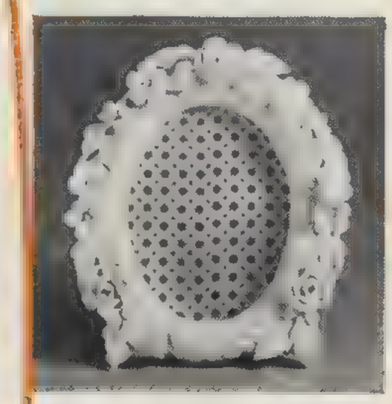
Inducer of naps called cat, and stretching out on a chaise, this Glen Cree long-haired white pure mohair throw, fringed, from Scotland. $35, Hammacher Schlemmer.



Red on red to fire a bathroom—Fieldcrest's 6-piece "Imperial Rose" towel set, $17.50.

A bedside clock that will fold up and steal away with a traveller. Green enamel, 3½" high, with an alarm. Swiss, by Le Coultre, $17.60, Bonwit Teller.

This brush is a box, a pottery box designed in Italy by A. Gnoli; bright blue cover with gilt lattice, 7". $15, The French Balloon.

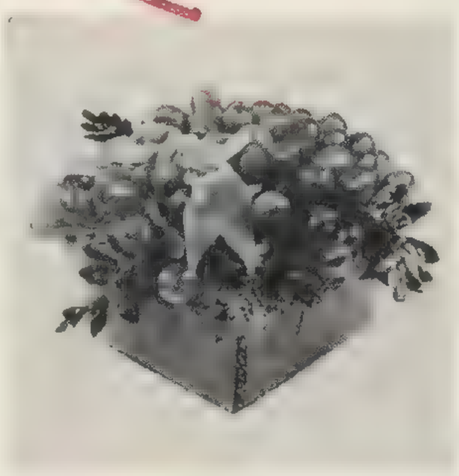


Where a favoured photograph belongs: in the bedroom and in this frame, oval white pottery with white flowers; 5" high, and 4" wide. $13, at West Town House.

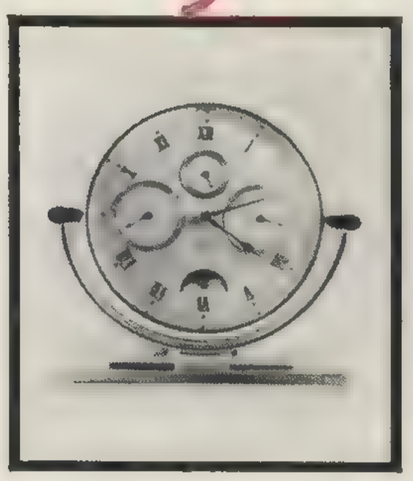
"French Bow Knot," screen-printed in red or purple on fine-combed percale. Big sheet, pillowcases: $35, Hammacher Schlemmer.

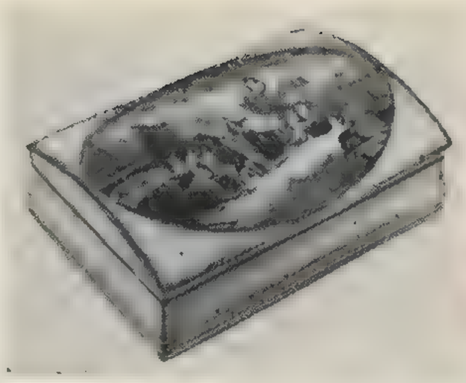
15 FOR THE LIVING ROOM

Amber gooseberries basketed for holiday sprucing—the berries fake and everlasting; the basket one that real berries might come in—all tied up with a sienna velvet ribbon. $17, The French Balloon.



A complete informer, the Imexal Swiss calendar clock tells, in addition to time, the day, date, and month. 15 jewels, 8-day, 6″ high. $198 tax inc., Bergdorf Goodman.





A cigarette box of brilliant yellow wood, painted with a pastoral scene. 5″ x 3½″, king-sized. $8, at Bergdorf Goodman.



Creil faïence reproductions by Mottahedeh: the larger cup, "Remember the Giver," $3.50; the smaller, "To a Dear Child," $3.50. At Altman's.

Shaped like a thistle, clear as a whistle, these liqueur glasses from France are 6″ high and $1.75 each, at Serendipity.



From Bavaria, lead cut-crystal candlesticks, 8″ high. $24 for a pair, at Plummer McCutcheon.





To time the golden hours, "Sonora," a slender alarm clock by Angelus, has golden hands, hour-markers, and frame: 8-day, 15 jewels, 4″ x 4½″. $71.50, from Tiffany.

The holes in the back of this white porcelain pig could hold hors d'oeuvres. We see them, too, stuffed with sweetheart roses. $7. The French Balloon.



Via Mottahedeh, a cup and saucer, blue and gold on white, in an old Lowestoft pattern. $38, W & J Sloane.

What could be somebody's pigeon—or swan: these Italian frosted glass tablebirds, the blue-grey colour of smoke. Swan, 7″ high, $27.50; pigeon, $22.50 at Bonniers.











Enamelled smoking helpers that Fabergé might have admired—these, moss green with trim. Pear-shaped Evans table lighter, $16.50. Companion ash tray, $4.50. Lord & Taylor.



This Venetian applique owes its multi-dazzle to its clear crystal, gilt metal, mirror, crystal beads, teardrops; 3-candle, 10½″ across. $100, Leigh Hammond.

An urn to write odes to: Orrefors crystal candy dish, with a crystal cover; 6½″ high. $9.50, Bonniers.



To hang on a tree or mass in a bowl: gold lamé balls decked with braid, pearls, velvet ribbon. $3.50, at Helen Cole.

The *bonnetière* that 18th-century French women kept their hats in is here reduced to 21″ high. It holds: a cheese and dessert sterling silver service, ten 4-piece settings plus servers of Gorham's "Fairfax." Silver and chest, Woodward & Lothrop.

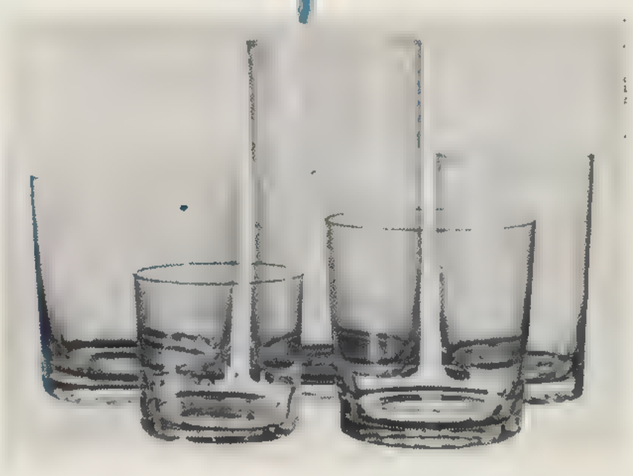
17 FOR THE LIBRARY

To squeeze the good juice from a lemon, a silver-plated fruit press takes the shape of a bird; from France, 4½" long, $6.50. Christofle.

This newsy hawk is a crystal falcon from France, 7" high, $125. The French crystal *tricorne* ash tray might be his prey, $22. Baccarat.



The special pleasure of Orrefors cut crystal, in an assortment of glasses. Cocktail, $2.75; tumbler, $2.75; old-fashioned, $3.25; double old-fashioned, $3.75; iced tea, $5. Bonniers.

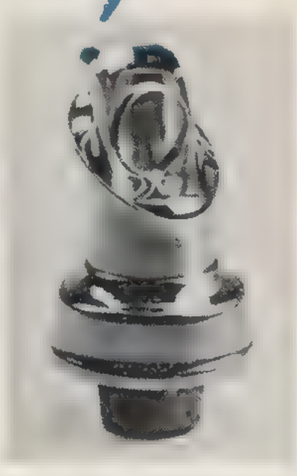




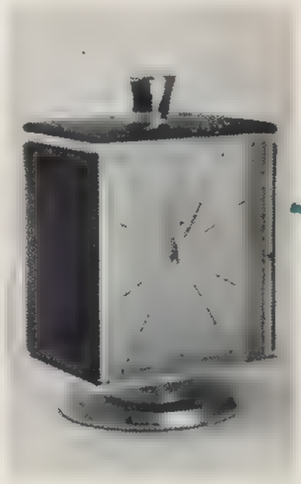


Swedish silver-plated bottle cork and pourer fits any wine bottle, pours driplessly; 4" high. $5.50, at Mark Cross.

Two packs of Swedish playing cards in red cowhide cases; red cowhide stand to hold them. $9, Georg Jensen.

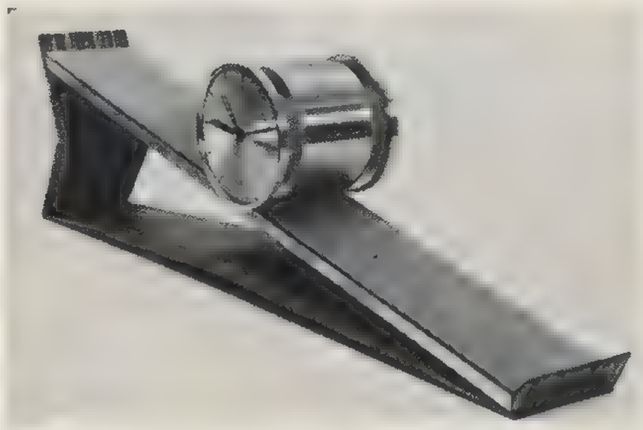


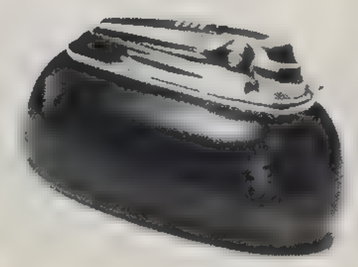




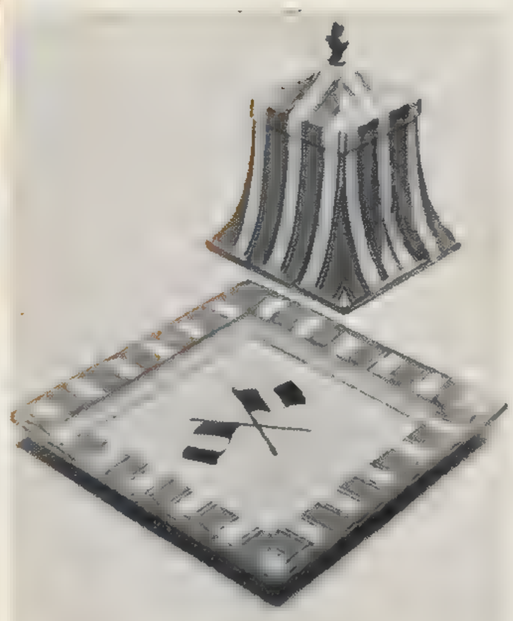
Clock on a swivel tells time for a year without a battery change; black calf, gilt. 5½" high. $115; Mark Cross.











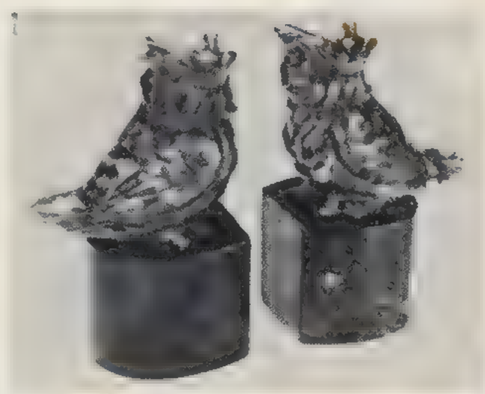




The history of the Rolling-Clock, a long-time fascinator, goes back to the 18th century. This one, by Gubelin who revived the making of such clocks in the 20th century, rolls slowly down a felted inclined plane, reaches bottom in a week, indicates time, date, week. 15 jewels, $1,500.

A lighter that requires refuelling about once a year is a lighter to be cheered. This one, Ronson's "Varaflame Jupiter" table lighter, has a tortoise base, a chrome-plated fitment, works on butane gas. $15, at Macy's.

Piranesi's architectural black-and-white etchings cover a cloth-bound "month-at-a-glance" date book; by Laura Lee Linder. $8, Alfred Dunhill.



From France, a gilt metal clip for papers with gilt bunnies riding its top, $14.50, Soupçon. Here it secures pretty Montag writing paper.

A wise move for presents directed to readers, these Italian alabaster owl bookends: russet owls, dark base. $12.50 pair, Bonwit Teller.

The gala cigarette box is a pottery tent with an orange stripe, a golden fleur-de-lis finial; 6" high, $12.50. Ash tray, $8. Both at Serendipity.

A glass bowl to hold 3 pints of ice cubes; plastic tongs extract them; 6" wide. $5, Hammacher Schlemmer.

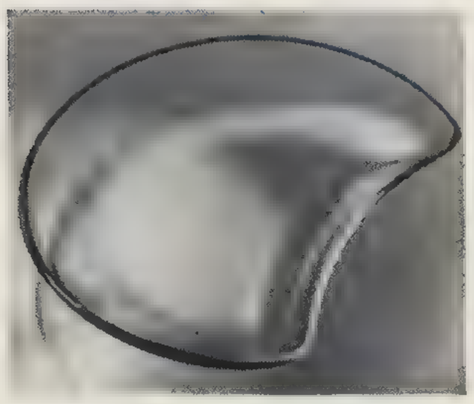
Vegetarian topiary—unreal parsley, radishes, string beans, tied with velvet bows, in a terra-cotta pot; 16½" high. An Elise Platt design, $16.50, Helen Cole.

To put a glow on the guests, Stiffel's Directoire lamp, 27" high, a copy of an old candle lamp. Brass and clear glass. $40, Altman's.

PRESENTS FOR THE HOUSE

16 FOR THE DINING ROOM

For one person's salad, a half-moon in the well-loved clear French crystal of Lalique, 6¼" across, $4.75 each, at Soupçon.

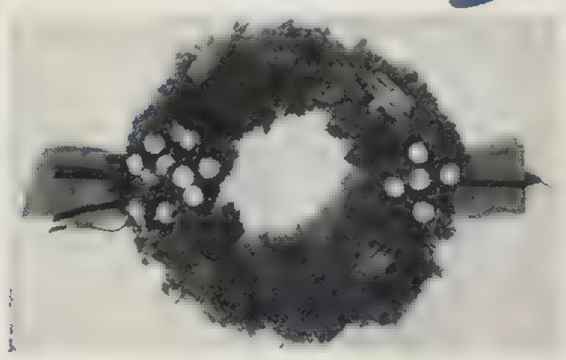


Low, silver-plated candlesticks, 4" low, copies of ones by the master in such silver matters, Paul Revere. By Oneida, $8.75 for a pair.



For after-dinner cigarettes, a gilt metal shell-shaped holder, 2½" high, $8. To sit nearby, a similar shell ash tray, 2¼", $3.50. From France, Henri Bendel.

Vegetarian wreath; fake parsley, radish, and string beans, large ribbons of red velvet, small ribbons of green velvet: 14". $16.50, from Helen Cole.

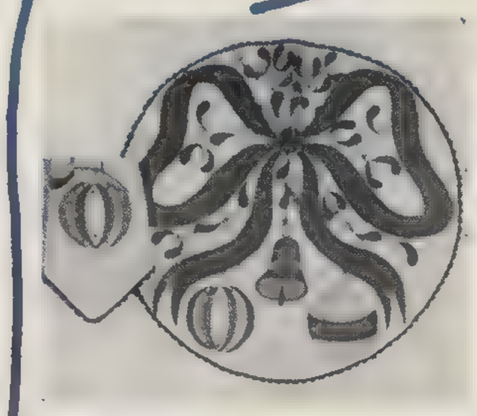


A gilt Swiss clock, just 4" high, has raised hour markers and works that are visible through a Plexiglas back; 15-jewel, 8-day. $63, from Tiffany.

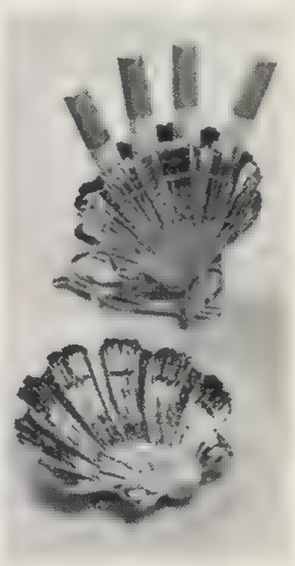


For the twelve days of Christmas Present and Christmas Future, a round linen place mat and a linen napkin, both appliquéd with a holiday design, a huge red linen bow. $245 for a 16-piece set, Léron.

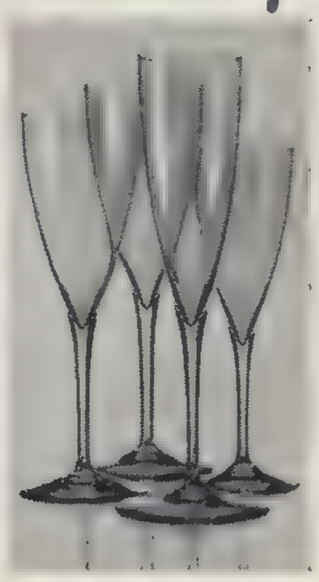
"Dom Pérignon," the lanky new shape in French crystal glasses: white wine, red wine, water, champagne flute. $6.50 each, Baccarat.













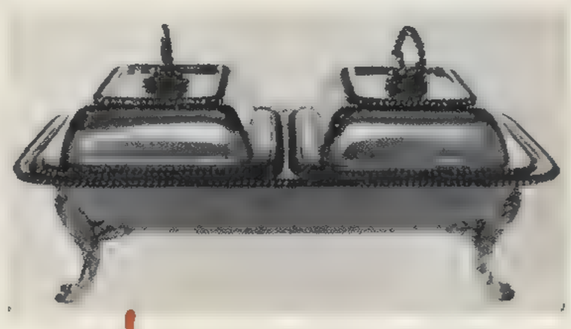


Oriental soup service: 10½" gold-lacquered wood plate, $2; 8" gold-rimmed china plate, $2; gold-lacquered bowl, $2.50; white china spoon, $1.60. Altman's.

A white Wedgwood china melon is attached to a china leaf, serves sauces, mayonnaise; 4½" high. $12.50, Plummer McCutcheon.



A many-virtued present, this silver-plated jardinière by Wallace has a removable glass liner, can hold flowers or candy. Meanwhile, for Christmas it comes in a gala package with Willwood marmalade from Ireland; 6½", $11, at Bloomingdale's.



Transportation for two vegetables: International's silver-plated gadroon buffet server which includes two dishes that may be used separately. A reproduction, $175, at Plummer McCutcheon.

Black and white Creil faïence coffee threesome bear maps of different French provinces. The sugar and creamer, $9 each; the pot, $20. By Mottahedeh, from Bergdorf Goodman.



A clock of which you can not tell the back from the front—it has two identical faces. An 8-day clock by Concord, it has a brushed gilt finish, 15 jewels. $135 at Tiffany.



Double-barrelled silver plate by Oneida—the Paul Revere bowl has a cover that, turned over, is a compote; 8" diameter. $16.50.

By an Italian potter, a 9" round open-lattice dish, black and white, taken from an old Leeds piece. $7, at West Town House.



Celsa's sterling silver carving knife and fork; the twisty pattern, "Trenza." $20 each. Plummer McCutcheon.

14 FOR THE KITCHEN

The drama of white on Copenhagen-blue pottery is considerable. The ovenproof casserole with white starfish design, $15.50; its associate, a small butter melter, $3.50; the place plate, 9½" wide, with white fish, $2.25. All these at Plummer McCutcheon.



Where there's ever smoke, there should be a fire extinguisher like this: red leather with brass handle; by Eaton. $13, Alfred Dunhill.



For a deserving plant, a brown wood-grained pottery tub; 3½" high. $2.50, Irene Hayes, Wadley & Smythe.

A book for a cook to write herself has shrewd facilities for recipe storage. $5, Hammacher Schlemmer.



Chubby canisters of beige pottery have walnut tops. Set of four—5" to 8" high, $17.50, at Pottery of All Nations.



The policer of lists and appointments will be pleased with this Italian slate and chalk pencil; 18". $1.50, Stark Valla.

These little glass pitchers have not only big-ear handles but pouty lips to restrain ice. 24-ounce, $4.50; 36-ounce, $5; 64-ounce, $8. Georg Jensen.



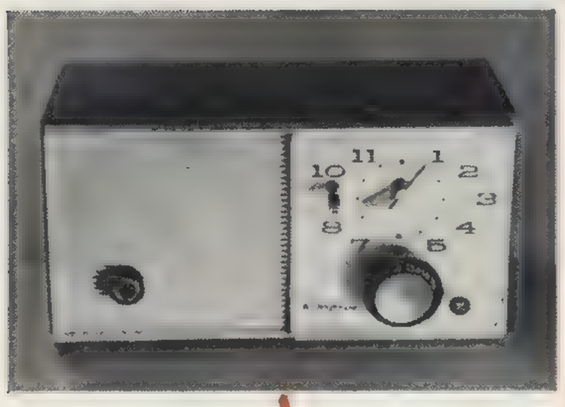








GRIGSBY



These three tiers of white Italian pottery stack up to a 13"-high épergne. When not doing that, they can be used separately. $36, Serendipity.

To time and entertain the cook, Westinghouse's charcoal and white polypropylene clock radio has easy-read numerals. About $18, Macy's.



From Sweden, three pottery nesting dishes with a bright blue and white maze design. 5"-square, $4.75; 6½"-square, $12.50; 10"-square, $17.50, Bonniers.



Called "Pantry Clock," General Electric's new kitchen timekeeper has cut-out black numbers against a white face, a copper-finished frame, a red second hand; 6⅜". $6, Stern's.



For a busy cook to light on now and then: a sugar maple *tabouret à travail* with a cushion that reproduces an old Brittany pattern; 26" high. $60, at Soupçon.



Two for the fish course: a white china fish platter, 6½" long, $8.50; for serving, a stainless steel scoop with rosewood handle, $7.50. Designed for Living.

Italian faïence boxes, pastel-coloured—shaped like an onion to hold onions or garlic; 5" high, $9.50; 3" high, $5. La Cuisinière.

ALL PRICES INCLUDE FEDERAL TAX, WHERE APPLICABLE

PRESENTS FOR THE HOUSE

11 FOR OUTDOORS



Speed the gardener on with a cane that sticks in the ground, holds a wicker basket at reachable height, with 2 trowels, cultivator, weeder, pruner. $28, at Mark Cross.

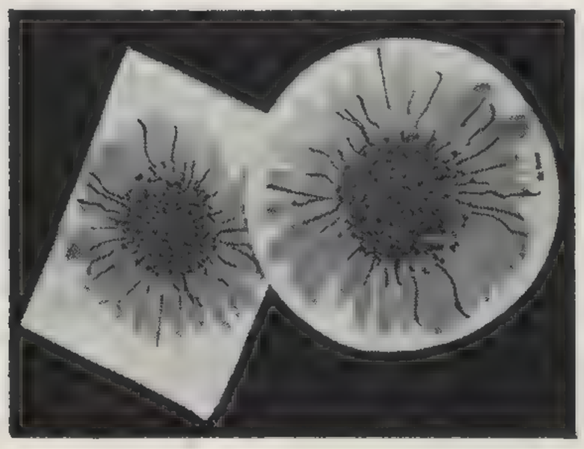


Beechwood casserole, textured like pottery, has terra-cotta colour, Pyrex filler dish; 10" diameter, heat-resistant, called a sampan dish. $23.50, Georg Jensen.



To hear loud and clear, an alarm to fetch one in from out is part of this German alarm clock with luminous numerals, a red second hand. 7" high, $16.50, Serendipity.





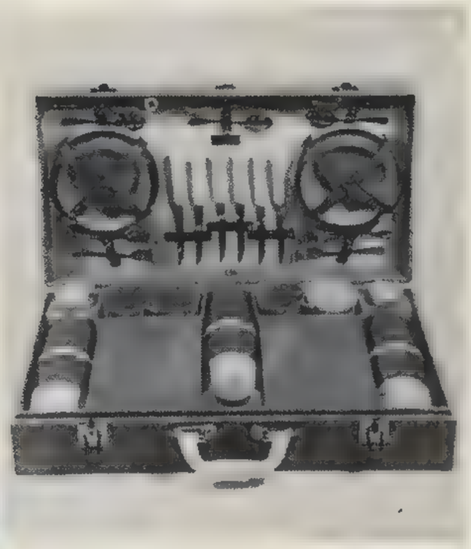
"Sunflower" by Vera, a new screen-printed design on Belgian linen: 4 place mats, 4 round napkins, orange, aquamarine, or yellow on oyster. $5, Bloomingdale's.



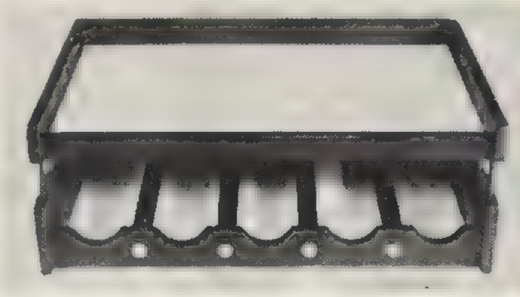
White butcher-paper petals for place mats make a table, perhaps an outdoor glass-topped table, a garden. 20 mats and 20 coasters in a bouquet of hot or cool colours, $4, Stark Valla.



GRIGSBY









"4 Frutti," cross sections of different fruits, new designs by Fornasetti, in black on white plates, 10" wide. The fruit here, a peach, deliciously laid open. $4.75 each, Bonniers.

From Holland, a delft blue pottery coffee- or teapot with a candle-warmer, 9½" high, $12.50. A smaller hot-water pot, $5. At Bonwit Teller.

To augment the stars, a white opaline glass outdoor candle lamp from Italy, 15" high; comes, too, in lavender, amber, green. $10, Bonwit Teller.

The quiet smash of a stainless steel tray with a teakwood well-and-tree inset for carving and serving roasts; 25" long. From Denmark. $32.50, Bonniers.

When bottles are for carting to the backyard or the back country, they would travel comfortably in this portable bar. Its New England hardwood case holds 5 quarts in its lower shelf, has a white plastic top for drink-making. About $20, at Joseph Magnin.

For tea in a meadow, or luncheon by the skating pond, everything except the food that six people might need: plates, cups, saucers, knives, forks, spoons, food boxes, flasks, bottles, jars. All made in England and encased neatly in a strong-as-all-outdoors red or green vinyl carrier. $67.50, Mark Cross.

PRICES INCLUDE FEDERAL TAX, WHERE APPLICABLE

"HAVE CARS ADJUSTED TO WOMEN?"

(Continued from page 104)

not escape the guilty feeling that, by contemporary American standards, I am being derelict in gallantry, or am just plain unloving. Still, it's my wife's fault as much as mine. She says it's downright dangerous for everybody to squash over on the driver's side like that.

The ordinary American man could scarcely be expected to create a gulf between women and automobiles, and to keep it unbridged, without some assistance. He has received plenty of it, fortunately, from the automobile manufacturers—understandable enough, since they're male, too. They know that women often have better taste than men in matters of design and colour. Accordingly, for a while they gave their fellow males a helping hand by designing chrome-dipped monstrosities that any sensitive woman would shy away from, and, as the final triumphant slap at women's feelings, they contrived that polychromatic horror—the two-tone job. Detroit cannily reasoned, I suspect, that many women would find all this intolerable, and would get sore and vengeful, to the delight of the men scheming against them.

Women are no fools, and many of them obviously realized what had been going on, and got in their retaliatory licks. Look what they did to the Edsel, named after a man. Do you think that car would have been a multi-million-dollar lemon if the Ford people had called it, say, the Josephine? (The earlier success of the Tin Lizzie, back in the days when women were homemakers, was quite a different matter; Lizzie had a raffish, stag-partylike name, and that's why *men* loved her.)

Disdaining the Edsel was, of course, a negative gesture, not unlike the behaviour of the women in *Lysistrata*, but women have found many positive ways of heaping scorn on the cars they actually do have traffic with. The tidiest of housewives can be counted on to litter a car her husband loves with odd gloves, empty match packets, Kleenex, and crumpled shopping lists.

And women have other tactics. They bend the rearview mirror to an angle suitable not at all for rearview vision (few women care what's behind them, figuring their husbands can cope with speeding tickets), but merely for removing lipstick flecks from teeth; and they switch the car radio away from the station that carries the ball games and onto some outlet of culture or recipes. Oh, women are clever.

A recent car advertisement provided further intimations that matters are going to get worse before they're better, assuming that any one wants them to improve. The ad shows two cars abreast, a woman driving a sedan in one direction, a man driving a convertible in the other. He is looking, as a conscientious driver should, at the road ahead, at least with one eye. But her gaze is full on him, and frankly invitational. What can this mean? Does she want the man or the car? But she already *has* a car; it must be him. Will she get him? Of course not; the way she's driving, she's certain to crease his left-rear fender, and all she'll get from him will be a blast, not to mention what she'll get from her husband when she returns home, unless she can convince him a parking-lot attendant did it. The car ad is clearly making trouble here; it is all part of the plot.

I have yet to come on any evidence, I'm happy to report, that Rolls-Royce is a party to any of these shady goings-on, and the reason may be that this car is, as its purveyors constantly proclaim, in a class by itself. Only once, for example, have I seen a woman behind the wheel of a Rolls, and that stemmed from circumstances that shed no special glory on either sex.

The lady in question is a housewife who usually drives a beat-up, venerable Dodge, while her husband purrs along in a new silver Rolls. He ran for political office, though, on the Democratic ticket, and during the campaign he graciously offered his wife the Rolls, so that his constituents presumptive could see him getting in and out of her decrepit vehicle. As soon as the results were in—he lost—she found herself back in her dowdy car.

As long as men can get away with that sort of thing, women and automobiles will never be in intimate rapport—aside, that is, from station wagons, which have been warmly embraced by, among other varieties of women, nuns and young suburban mothers. Why the chaste and

(Continued on page 161)



POSH . . . is the word for something special. Emeralds perhaps. Delicately-etched glass. Or any gift with éclat. ⇜ *Posh* dates from the petticoats and pretty graces of Queen Victoria's England. The handsome brigadier, off to the Colonies, had his steamer ticket stamped P.O.S.H.—"Port Out, Starboard Home"—the stylish (and cooler) side of the ship. Today, the word still denotes an aura of smartness. So important when choosing a couturier. Or a jeweler. ⇜ Discriminating shoppers have long recognized membership in the American Gem Society as the exclusive mark of the professional jeweler. For only those who possess gemological skills and the highest business standards may join this select group. ⇜ Since 1934, the smart, the safe—the *posh* way of purchasing fine jewelry has been to consult a distinguished member of the American Gem Society.

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ANDREW WYETH

(Continued from page 120)

in the earth. Hell—a nice shape, but it reminds you of your father. Where he's buried."

He added: "I try to put down as simply as possible my feelings towards places, objects, and the people that are part of my life. I hate formalized design. I like to catch things off balance, out of the corner of the eye. All past experiences are endless in their return to me. In my paintings there is a quiet, personal tie-up, an echo of the past. The past gets richer and richer as I paint. At first the picture is too thin but after six months I get to the bottom of realism." Wyeth probes into himself as though the canvas were an analyst's couch.

Wyeth, usually disliked by the abstract expressionists, the hard-edge boys, makes the same points that they do. He paints not exactly what is there but what he feels. It is his own emotion, coupled with painterly skill, that gives the further drive, the extension of dimension. It irritates him to see fuzzy writing about his work —coating the paintings with the slithery Nujol of sentimentalism. He dislikes the pathetic fallacy of investing objects with emotions. "Barrels," he said, "are not lonely." When he paints an ugly object, it is because he sees it in its ugliness and he wants the ugliness that way. The beauty is there because he sees beauty in his winter landscapes with the waters frozen in the meadows, with a stand of birch by the Brandywine River.

Andrew Wyeth was born at Chadds Ford, Pennsylvania, on July 12, 1917, at home on a hot day. His own stone house is now only about a mile or so from his parents' house. The yellow and white clapboard studio where he works is practically in that house's backyard. Unlike the order in his paintings, the studio is a clutter of rusty tools with an old-fashioned pier glass in a corner. His father, N. C. Wyeth, a famous illustrator of his day, was a big, vital, handsome man, six feet three, weighing two hundred pounds, with solid muscles. He looked rather like his own illustrations of Captain Bones in *Treasure Island*. In large blocks of paint—like a realistic Mark Rothko—N. C. Wyeth painted action, pirates with handspikes, cutlasses, spades, pistols, the details simplified.

The elder Wyeth settled down at Chadds Ford in 1903 because his teacher, Howard Pyle, lived there. (Pyle was a great man for pirates, too.) While N. C. worked on murals in the studio, his son played around with paper and colours, like a mouse of an apprentice in the corner.

When young Wyeth reached fifteen, his father said: "Come into the studio and start to study." The boy began with cubes, spheres, and cones, with white objects on white paper to get the values. His father also said: "First live, then paint." After the white practice, Wyeth progressed to casts of Lafayette and Washington for about six months, and then took on life models, worked on still life, and persuaded his neighbours to pose for him. Between the casts and the neighbour period Doubleday asked him to illustrate a book, as one of the editors had seen some four or five juvenile books that young Andrew had illustrated with pen and ink studies for Little, Brown. He did not do the Doubleday book, although he had his father's permission.

Working away with his father, whom he always called Pa, Wyeth studied steadily. Once when he was painting watercolours in the orchard, his father watched, ready to criticize but never to touch, said: "Andy, free yourself." The kernel of N. C. Wyeth's teaching for his son lay in his advice: "Be like a sponge, Andy, soak up all experiences but be sure you squeeze them dry. Leave no water or everything becomes soggy."

A few years later the Macbeth Gallery in New York gave the new Wyeth, then twenty, a show of his watercolours of the Maine landscape at Cushing, where he still spends his summers. The Wyeth orbit in a space age revolves primarily around Maine and Chadds Ford; he has never gone to Europe. He believes in what Pyle once told N. C. Wyeth—"A week off sets you back two months." In his deliberately circumscribed life of family and the land, he lives deeply, has gone through most of the universal emotions of despair and happiness, has had setbacks, anxieties, misunderstandings and has come through to reasonable serenity, strong in his feeling for continuity. When the first John Chadd in the 1700's lived at Chadds Ford, a John Wyeth (no relation) lived there, too.

As a teacher for his son, N. C. Wyeth was a great discipli-

narian but a man of humour, with great but frightening dignity. To the neighbours he was always Mr. Wyeth but Andrew is still Andy to them.

These days in his rather bare, deliberately severe house, there is the feeling of family. The June afternoon I spent there, his mother had come over from her house. A white-haired, delightful woman, she sat reading by a window in an upstairs bedroom. On the wall hung the "Young Bull," owned by Mrs. Andrew Wyeth. Mrs. Wyeth, called Betsy, has a pretty face, healthy, open, her hair cut short. She wore flat red slippers with a red-checked gingham dress that had a highly sophisticated look, that of Givenchy, not country store. The Wyeths admired the way Cartier-Bresson seemed to have his camera like a sixth finger. "A camera," said Mrs. Wyeth, "can be as annoying as an ill-fitting pair of fake teeth." While we talked, two dogs wandered around; Rattler, an American hound with some golden retriever in his heritage, and Amy, a miniature poodle that belongs to their younger son, Jamie. A tall, good-looking boy of fifteen, the original of the famous Wyeth portrait of a boy in a coonskin cap, Jamie works now in his father's studio doing charcoal studies.

Outside the living room that day men were busy with the restoration of an old mill. The mill race comes down through the property, fed by the brown-green water of the Brandywine River. At Wyeth's mill George Washington had flour ground for his army. There are three buildings on the place, the 1711 mill, the granary, and the miller's house, all of field stones, browns, greys, washed-out whites. On one of the buildings a huge black and white quill, a weather vane, turns showing its holes from autumn hunters.

It is old country there, beautiful, quiet in any season. The historian of those seasons, of that life there, is Andrew Wyeth, who has a quiet personal tie with the land which reminds him of experiences. A boy near a barn reminds him of himself years ago. He knows the shanties, the old barrels, the gasoline cans, with which he refreshes his memories. He never dreams. He sees, has a warm, healthy reaction, then builds deeply, slowly. That is what he paints.

"HAVE CARS ADJUSTED TO WOMEN?"

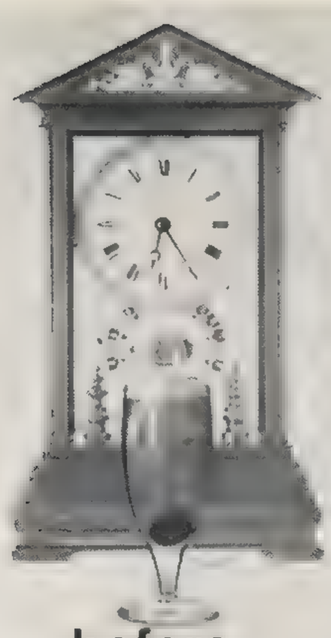
(Continued from page 159)

the fecund should be thus linked by a misnamed form of transport—for few wives bother to drive their husbands to the station anymore—is worth speculating on, but it probably deserves a separate study.

Let me not leave the impression that women have not adjusted to *driving* cars, which is different from adjusting to the cars themselves. Women can and sometimes do perform extraordinary feats behind a wheel. My wife once went into a sharp skid while travelling alone down a steep hill. As the car slewed around, she was hurled out of the driver's seat and onto the floor on the other side of the car. On recovering her senses, she crawled back up on the seat, discovered she was sliding backwards down the hill. She sidled over back toward the steering wheel, grabbed it, turned it enough to avoid two onrushing trucks, plunged into a ditch, remained upright, and emerged without a scratch to her car or herself.

If I'd tried anything like that, I'd probably have made a mess of it, and it could just be that she—surely she alone, I like to think, and not all women—has some secret affinity for automobiles beyond the comprehension of a man.





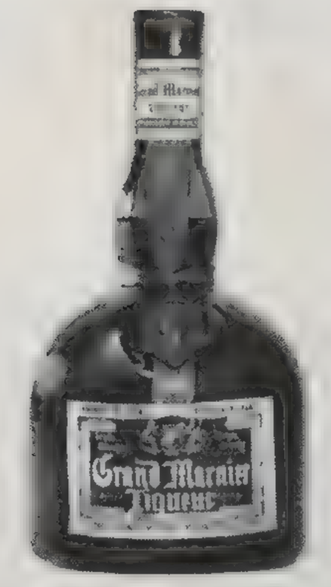
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during



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RECENT ARRIVALS FROM THE

The news here is all from the Far East—from India, Japan, Korea, Hong Kong. In some cases, the scoop is an import or copy; in others, what immigrated was simply an idea. *All at Neiman-Marcus.* **1.** Sleep shirt that's a look-alike for the sheer, embroidered cotton shirts worn by men in India. This Western-world version is pink cotton with eyelets, side slits, a single pocket ingeniously tucked away inside a seam. Made especially for Neiman-Marcus by Iris; $20. **2.** Imported from India, these shiny brass candlesticks, with bases that turn up like the tips of a potentate's slippers—the better to work as handles. $10 for a pair. **3.** Beaded handbag, the design borrowed from stone grillwork in the Taj Mahal. Silk, embroidered with real gold, set with jewels (rubies, sapphires, emeralds, cultured pearls), and bound with 24-k. gold crushed kidskin; $495 inc. tax. **4.** Dark-brown straw coasters from Japan—round, ring-shaped, a pinwheel weave. Set of 8, $5. **5.** Banker's coat (it's shaped on the same general lines as the coats bankers wear in parts of the Far East), to wear at home, outside of banking hours. Coveys of red and pink butterflies scattered on heavy white silk crêpe; lined in white silk. With side slits, mandarin sleeves, frog fasteners; $110. **6.** Birch boxes from Japan, dark-brown wood with blond streaking. For cigarettes, all sorts of odds and ends. Set of three boxes, $15. **7.** Silk jacket, sleek, abbreviated—cropped just over the Empire line. The idea here is imported from Korea. Of shimmery pale-blue silk satin. Made by Echo, especially for Neiman-Marcus; $23. **8.** Long, slim tunic, dropped over push-up pants. The pants are called *chureda*, which means bangle,



1



3



4



5



2

JOHN STEWART



6

FAR EAST

and when they're pushed up from the ankle (like the sleeves of a cardigan) they're crowded into bracelet-like folds. The tunic—called a *kurta*—has bird-shaped buttons connected by fine chains. The pants are gathered into a drawstring waist. Both of silk; the tunic, bright pink; the pants, purple. Together, $50. **9.** Copy of an Indian bracelet that was made with *Navagraha* stones. *Navagraha* means "nine planets," and each stone in the bracelet stands for some place out of this world; Indian legend has it that these stones bring peace and prosperity to their owner. Standing in for the planets here (they're all faked in this gold-plated copy): rubies, pearls, coral, emeralds, topaz, rhinestones, sapphires. Designed by



7



8



9



10

Marcel Boucher for Neiman-Marcus; $33 inc. tax. **10.** Nutcrackers from Hong Kong—seen grappling with a nut here; when they're not in action they're shaped like a particularly streamlined fish. Made of rosewood; $8.



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Evidence here that pantie girdles are taking themselves quite seriously now, but still keeping their light touch. Once cast only in the flimsiest rôles, they now have a new prima donna range, quite a few offering as much control as some of the weightier girdles.

Far left: The unique strength in this ribcage-to-thigh firmer depends on radiating bands that follow and trim in the natural body lines; control thighs as well. By Poirette, of white nylon power net made with Lycra; about $19. At Lord & Taylor; Halle Bros.

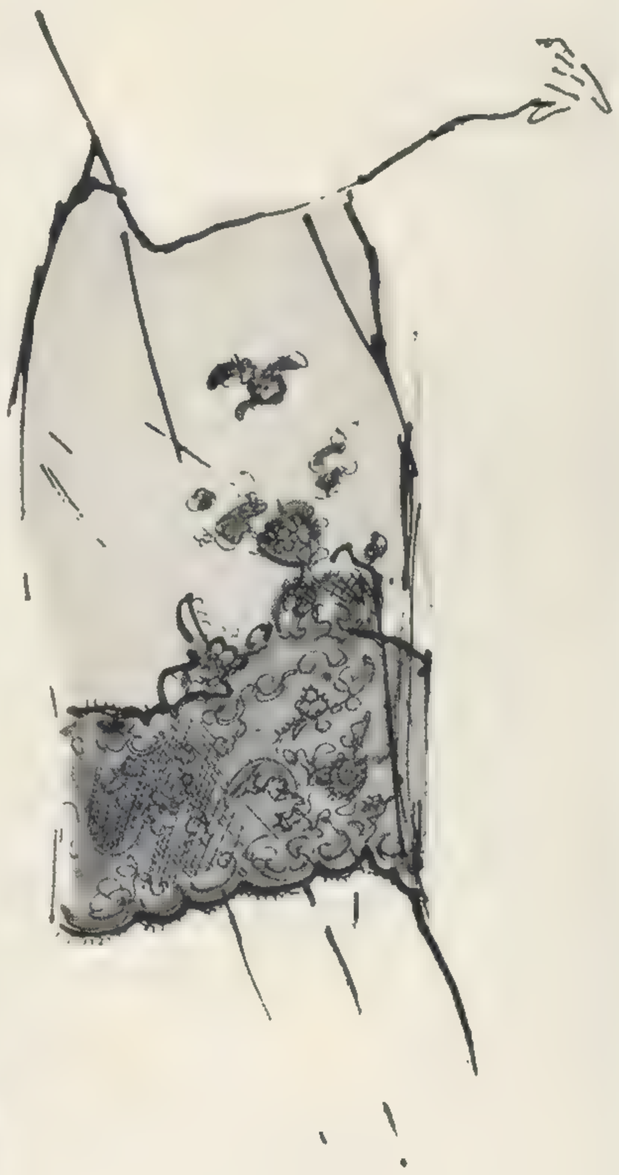
Near left: Snug white pantie that looks like elasticized lace, long-legged, high-waisted, with a feathery boning to cinch in the waist; thigh line smoothing here, too. By Gossard, of cotton, rayon, and nylon made with Lycra; about $15, at Altman's; J. L. Brandeis.

Below: Shorter leg white pantie with special emphasis on light-boned effective waist whittling. This pantie is by Nemo; made of Lycra, about $14; Bloomingdale's

DRAWINGS BY MOUCHY

SHADOWED LINGERIE

Right: When lingerie turns up pale now, it is likely to be screened with black lace, as this bisque half slip is; with a ten-inch-deep band of black French Chantilly lace, scalloped at the hemline. Slip by Henson-Kickernick, nylon tricot, $9 at Saks Fifth Avenue. *Below:* A shadowy autumnal print in beige, taupe, and black. The brassière is drip dry, in batiste of Dacron, nylon, and cotton. About $4. Long-legged pantie girdle of power net made with Lycra. About $14. Both by Peter Pan, at Franklin Simon; Rich's.



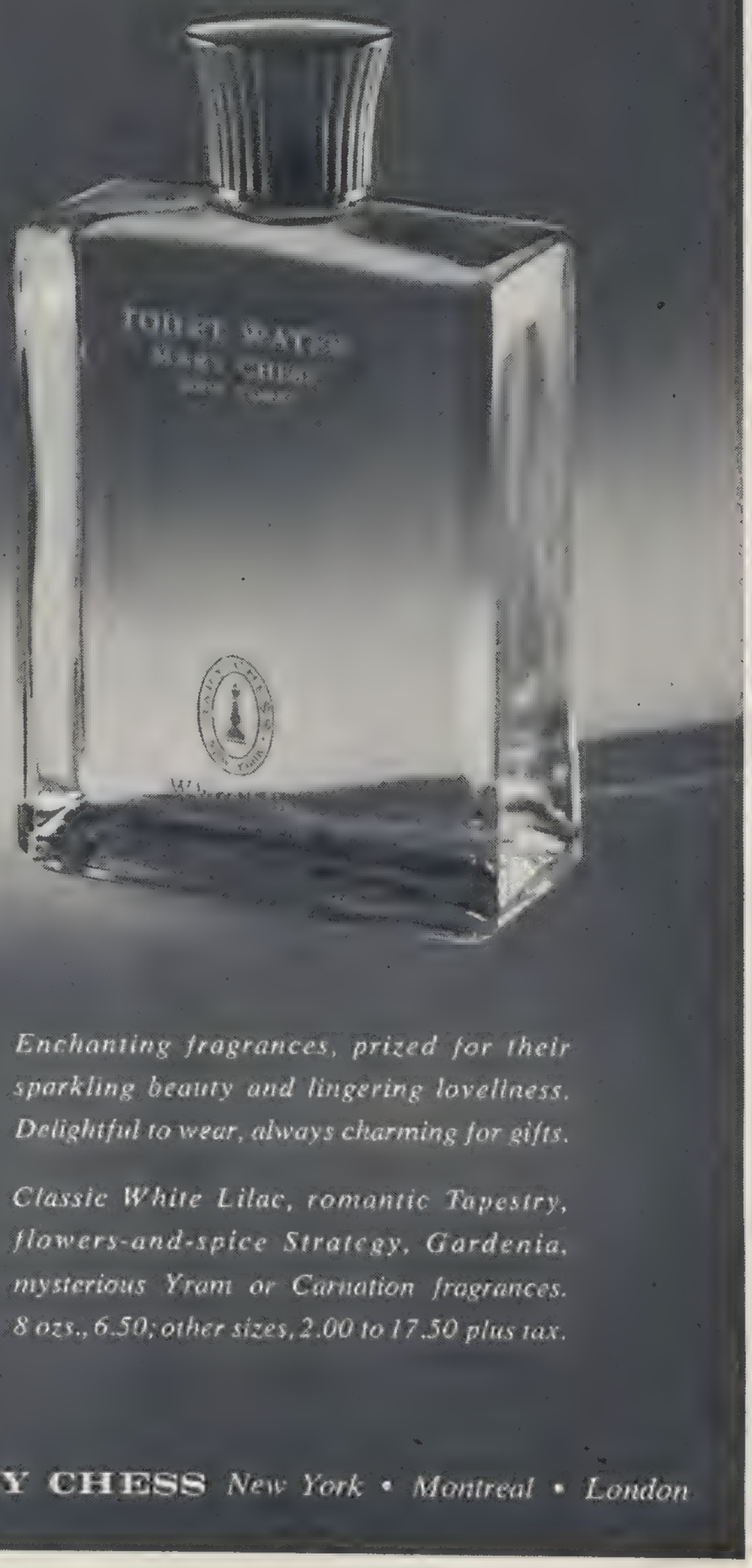


MOUCHY

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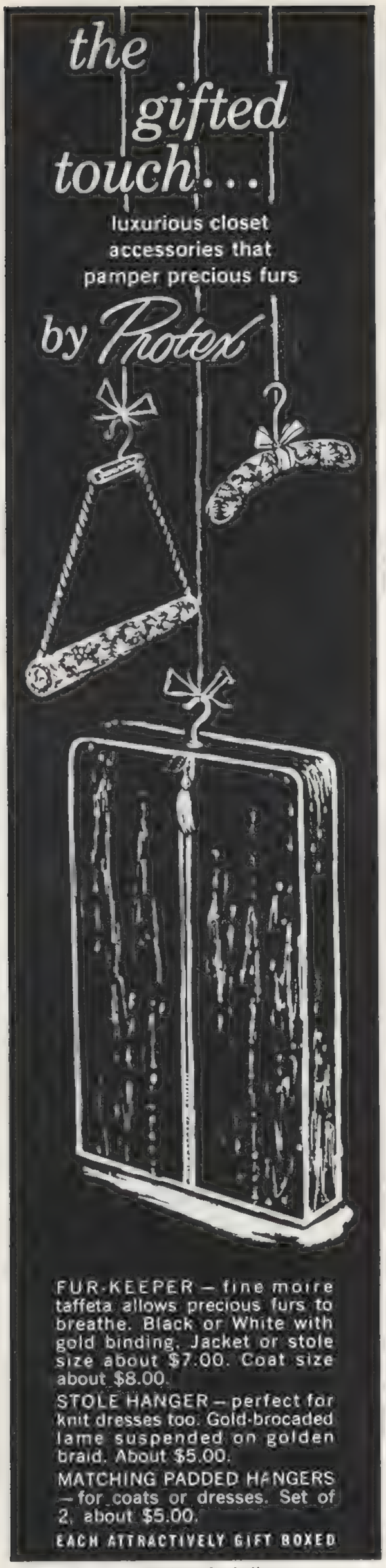
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TURN ON THE FOG MACHINE, DEAN, THEY'RE SEEING THROUGH THE CRISIS!

BY PETER SCHRAG

This year, the Crisis in Education celebrates its fifth anniversary of prosperous existence, a condition unmatched in American history.

Ignored since the founding of the Boston Latin School in 1635, the Schools of the Nation, the Colleges of the Country became headline news when, in 1957, the Russians launched Sputnik. Though Sputnik is now cosmic ash, the schools are still in orbit and the Crisis is five years old. No other crisis can make that claim: no war since the Revolution has lasted so long and even recessions have been marked by moments of Prosperity Just Around the Corner.

The inventor of the Crisis will remain forever anonymous (it was probably a committee with a foundation grant) but the person responsible has by now earned the gratitude of educators from Matriculation to Commencement, for until the schools were in Crisis they were, let's face it, Nowhere. At Monkeywrench A. and M., at Transistor Tech, at Puerile Prep, teachers, administrators, and trustees languished, waiting to be discovered.

Briefly, the Crisis began when accusing fingers were pointed, first at Sputnik, then quickly at the schools; in California they give credit for basketweaving and in Florida one could major in the Surfboard Slalom. Schools were Overcrowded, Teachers Underpaid, Standards Subnormal. No wonder the Russians Got Up There First. In the Soviet Union little children read Chinese in the first grade and built cyclotrons in the second; professors lived like Red Kings and Intellect was revered from the Urals to the Volga. The Russians didn't use those awful Dick and Jane books.

By now, however, the Crisis deserves an explanation, or rather, we deserve an explanation of It. Since 1957 it has been solved at hundreds of professional meetings and in a thousand articles. Independent study, the trimester, coordinate programs, teaching machines, television, team teaching, articulation, coordination, underachieving, integration, phonics, acceleration, and Admiral Rickover have been thrown into the breach. The foundations have taken on hundreds of clerks to sign checks and thousands of personable men have been hired to deal with the complexities of saying No.

Yet none of these phenomena, no New Program, no study, no conference at Arden House or at the Greenbrier, no presidential pronouncement, no commencement address has yet explained what the Crisis is about. No crisis has ever been so big, has ever lasted so long, has ever been so much admired by so many. If the Crisis *were* explained it would probably disappear and American education would collapse. If the newspapers resumed their campaigns against vivisection or fluoridation or (imagine) if they began to advocate the Single Tax, thousands of Educators would be left without a splinter on their platforms.

Happily, the passing of the Crisis is not yet in sight. The American educational community has gratefully accepted the charge that whatever is wrong with the country is obviously the fault of the schools. If missiles fizzle, it was John Dewey who mucked up the hardware. If Gromyko growls, why aren't we teaching Swahili in the high schools? Algeria is in turmoil because 99 per cent of American children (according to a study somewhere) can't tell Ben Bella from Ben Khedda or Moise Tshombe from Cyrille Adoula. The doctors wouldn't accept such a charge. They are insistent that American medicine is the Best in the World. Right or wrong, they are proud of this claim. Not so Educators. They are proud to announce that American schools and colleges are, heaven help us, in



terrible shape. Teachers are poorly trained, colleges are overcrowded, high schools are overrun with hoodlums and grafters, and the public spends too much on tailfins, perfume, and alcohol.

This unique situation accounts for the length of the Crisis. A whole industry devotes its spare time to confessions of its own inadequacy. And the more inadequate it professes to be, the more we want it. Every time a college president complains of low faculty salaries, admission applications double. Each year the applicants become brighter at the admission office and more stupid as freshmen, one of the most sudden and remarkable transformations ever witnessed.

The Crisis has something for everyone: National Defense for the patriot; Student Apathy for the moralist; Money for the colleges; Scholarships for the students; Prestige for the parents; Football for the alumni; Parking for the faculty. The Educator has replaced the minister of the nineteenth century and the businessman of the earlier twentieth as National Spokesman for he now controls the nation's most precious commodity: The Degree.

To date only one sizeable constituency has been left out of the Crisis: Women (and they are fast being brought in). Until now most of the attention and money have gone to men's colleges and coeducational universities. The nation's purse is not in a handbag. Alumni are a Source of Strength. Alumnae are almost worthless. They can get their pictures taken by the *Times* at the St. Regis and the Pierre but they can't get the annual dollars from their husbands. Heads of women's colleges appreciate this and are making efforts to show that their institutions, too, are in Crisis. The president of a women's college in Northampton, Massachusetts, called many of his alumnae a national disgrace because they reached the altar before the commencement platform. Others are simply saying that their institutions are doing a terrible job, despite their unfortunately good reputations. Women must not be educated like men. Women, it is alleged, are different and deserve an education to suit their sex (a fact that is tacitly recognized since most women's colleges have liberal academic honour systems but rigid parietal rules and codes of moral conduct; in men's colleges the situation is usually reversed).

The neo-feminist campaign has had its success. Harvard is now giving its very own degrees to women; Yale and Wesleyan are flirting with the same idea and soon, the pessimists predict, there will not remain a single academic grove reserved to men.

What will sister be taught? Each day new disciplines are invented: child development (psychology plus home economics) and occupational therapy (also psychology plus home economics) are examples. Typing, shorthand, and practice teaching have replaced the genteel arts—music, the languages, the dance—as alumnae write back that junior year at the Sorbonne wasn't worth a damn as preparation for the Parent-Teacher Assassination.

Here is the shape of the Crisis of the future. Women Must Be Educated. "The young woman," said a sage at the annual convention of the National Association of Women Deans and Counselors, "presents the greatest potential for gaining from a liberal arts education and has also the greater (than men) psychological orientation leading to social sensitivity and responsibility and to a constructive rôle in the community. Unfortunately far too often she leaves the halls of learning before her education is well under way." Clearly only a Vital New Program can hope to stem this Crisis. Until we have this Program the Crisis will continue. So now, on the anniversary of its founding, at the moment when we recall the launching of Sputnik, let us also look ahead and anticipate the glorious day when, a half decade hence, Colonel Glenn lands on the moon and finds Mrs. Titov there waiting for him.

AMERICAN NIGHT LOOKS BY GIVENCHY

Following is a list of shops throughout the country where the dresses on pages 98-101 may be found.

Aurora, Ill.....Marj Henry
Birmingham, Ala.....Odum-Bowers & White
Cincinnati, Ohio.....The Jenny Co.
Clayton, Mo.....Leppert Roos
Harrisburg, Pa.....Junior Dress Shop
Indianapolis, Ind.....L. Strauss
Lincoln, Neb.....Hovland-Swanson
Long Beach, Calif.....Buffum's
Louisville, Ky.....Stewart Dry Goods
Memphis, Tenn.....Levy's
Milwaukee, Wisc.....Hixon's
Oklahoma City, Okla.....Al Rosenthal's
Pittsburgh, Pa.....Joseph Horne
Reading, Pa.....Heather Shop
Rochester, N. Y.....Sibley, Lindsay & Curr
Salt Lake City, Utah.....Makoff's
Savannah, Ga.....Morris Levy Co.
Scranton, Pa.....Timely Styles
Stamford, Conn.....French Shop
Syracuse, N. Y.....Flah's
West Chester, Pa.....Joel's
Winnetka, Ill.....Frances Heffernan



Legs that get looked at...love

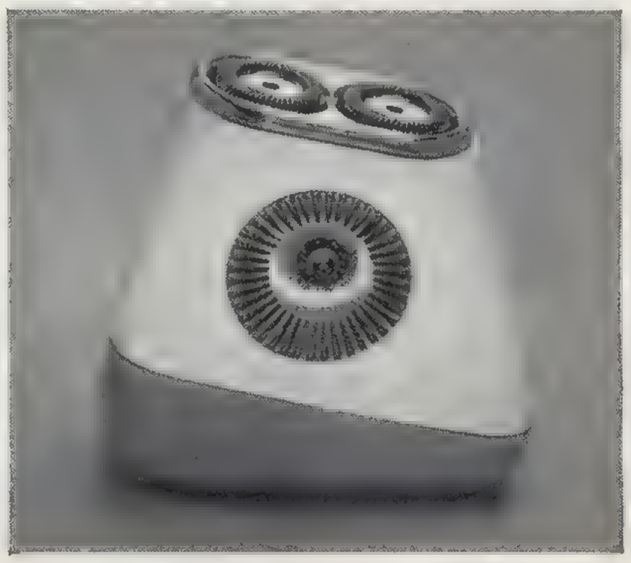
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"I WATCH TELEVISION AND I LOVE IT"

BY ELINOR GOULDING SMITH

For a few years after television became a reality, we were practically the only people we knew who admitted to owning a set, and even we were apologetic about it. "We have to have one," I'd explain humbly, "my husband writes for it."

After a few more years had passed, even the people who swore they'd never have one of the monsters in their house did. We no longer apologized for *having* a set —we apologized for *looking* at it.

Nobody that I know—outside of us—admits to watching television, unless there's a political convention, a space flight, or a hurricane.

Naturally this situation has disturbed me, because the question constantly in my mind is, "Are we idiots?" Another question is, "Are they telling the truth?" It is possible that the answer to both of those questions is yes. On the other hand it is possible that the answer is no.

Part of the answer lies in the unfortunate fact that my husband and I are free-lance writers and consequently both at home all day. We get up early, eat breakfast with the kids, the kids go off to school at eight o'clock, and there we are with an entire day stretching out ahead in which to do what work we can, to be together, to read, to discuss what we've read, to read to each other out loud whatever, if anything, we've succeeded in writing, to visit with the kids when they get home from school around four o'clock, and by the time dinner is over and the dishes done, we've done all the things that other people can do only in the evening.

Other people come home from work, necessarily eat their dinner later than we do, and then still have all their talking and reading ahead of them for the evening.

Anyway, that's one explanation. The other explanation is still lurking around in the back of my head—that we are, after all, idiots.

So I continue to feel a consuming guilt every time I watch television. It seems somehow slightly immoral to waste time that way, especially if you're the only one doing it. To ease my conscience, I usually find some kind of work I can do with my hands while watching television, like hooking a rug. Actually, I find it impossible to do certain things *without* having the set turned on. In the old days, I used to paint, and I found it impossible to spend a day all alone in a room with my paints and canvases unless I turned on the radio. I didn't necessarily listen to it, but the sound of voices was comforting. Recently I spent a great deal of time at a drawing board doing illustrations for a book, and once again, I found the solitude and quiet unbearable. I could only work with the television set on. I didn't watch it, I didn't even always listen to it, but I couldn't enjoy my work unless it was on and there was the sound of people talking. That was all right, though. If you're working, you don't really have to apologize.

Last summer we were in the country with our children, in total isolation. We were so far out in the woods that there wasn't even a *mailman* to say good morning to. The only way you could hear a different voice was to pick up the telephone and listen in on the party line, which I would have done had I not been sure someone could *tell* who was doing it.

We were frantically busy all day, trying to keep the woods from creeping up on us, burning garbage, mowing grass, doing laundry, repairing plumbing, and enjoying all the other happy, carefree activities of country living. But after dinner, when it was dark, there we were, all four of us, with our work done, and usually so tired we couldn't read for very long. There was a certain amount of time to be wasted before going to bed.

So we did all the things people used to do before television was invented, which most people seem to look back on as having been highly stimulating and intellectual. We played categories. We played chess. We played gin rummy. We played Chinese checkers. We played Ghosts forwards, and Ghosts backwards, and Ghosts working outward from the middle. We played Salvo. We played the crossword game in which you take turns giving each other letters which both must use whether they work in or not. We played "I am a person whose name begins with M." We played Twenty Questions. We were almost reduced to playing Dots and I See Something Blue when it was time to come back to home and a television set.

All that should have been more moral or more admirable or more intellectual than watching television, but was it *really* any better than watching "The Price Is Right"?

When the children were small, they were often sick, as small children so often are. They had colds and sore throats, they ran fevers with virus infections, they got mumps and chicken pox and measles, they sprained ankles, broke collar bones, and had tonsillectomies, and each time, when they got itchy and irritable from lying in bed, we would carry them downstairs, lay them on the couch, cover them with an afghan, and let them watch whatever comedy shows were on, good, bad, or indifferent.

They even watched children's programs like "The Magic Cottage" and "Winky Dink." It didn't hurt them. It made them feel better. And it gave me a chance to air out their beds and smooth their sheets and clear away the sticker kits and tinkertoy sets.

When I was a child and got sick, my mother read to me. I think she read *Jack and the Beanstalk* until she turned blue. I also remember folding coloured paper into boats, and pulling threads out of the quilt. After all, when you're sick, how intellectual can you be? On the whole, I think a large part of the time was spent in whining, "Moooo-ther, what'll I do now?" and Mother going crazy.

There is a certain amount of time in which you are not sleeping, eating, or working, and in which perhaps you don't absolutely feel like reading. There are days when you pick up book after book, only to find that in some mysterious way they're all hopelessly dull, even though those same books may seem fascinating next Tuesday. What did we do in the old days? We leafed restlessly through magazines, reading nothing. My grandmother tatted, crocheted, or knit. My parents played bridge. Some men played pinochle or poker. Women gossiped. If my children waste time watching television on those inevitable days when *War and Peace* is sticky going, is that

any worse than my having resorted, on those days when *Vanity Fair* just didn't hold my attention, to *Marjorie Dean, Freshman,* or *Ruth Fielding at the Far North?*

We've had a television set since about 1950, and over the years I have seen some things that I will never forget. Most are things I would never see in a whole lifetime without television.

I once saw some Stone-Age Indians in the interior of Brazil. I have seen Arabs in burnooses and flowing robes riding horses through a village of mud huts that must surely be exactly as it was five hundred or a thousand years ago. I once saw Jayne Mansfield and Mickey Hargitay enter camera range from opposite sides of the screen, and I will never forget the breathless moment of wondering, would there be room for their faces? I have seen people in China building a dam, swarming like insects, and with nothing but their hands and strong backs to work with. I heard a French Canadian talking about the now dashed hopes of the French in Canada to outnumber the English, and he used a phrase so memorable I'm afraid I may never be able to forget it: "The Revenge of the Cradle." I've seen people in space capsules and people in igloos. I've seen movies made in India, and I've seen people in Chicago slums, and I've seen pigeons taught, in a few minutes, to turn around in order to open a door to get their food. I saw baby monkeys raised with cloth mothers, wire mothers, and real mothers, and some with no mothers, and I saw pictures of them showing the difference in their behaviour later.

I saw movies made in England in which you could watch birds eating moths that were resting on tree trunks, and you could see how the birds more often picked the white moths from the soot-blackened tree trunks, leaving more of the black moths to survive and breed. What you saw, in effect, was evolution happening. I've seen queens crowned, I've watched factory workers in Japan, I've seen beauty contests, I've seen people sleeping in the streets of Bombay. When the networks report, I listen. Sometimes I simply have my own viewpoint reinforced, but sometimes I learn about a whole new subject, previously dim in my mind, for instance, the water shortage.

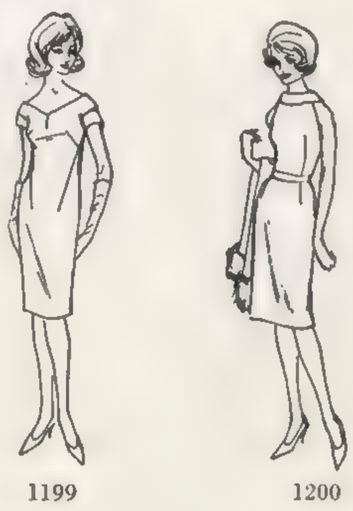
I never tire of watching the ordinary people you see as contestants on shows, or in audiences, or the nuts who turn up on shows like Johnny Carson's with wild and improbable confessions.

Even a TV series may have its own little piquant moment, unintentional perhaps, but no less delightful, as for instance when Vincent Edwards in the rôle of Ben Casey says to another doctor, "I'm just a plain, garden variety neurological surgeon." Now who would want to miss a moment like that?

Not me. So I'm through apologizing. I watch television and I love it.

VOGUE PATTERNS

Continued from pages 146-147, other views, yardages, and details.



Above, left: Black silk crêpe dress designed by Jacques Griffe. Vogue Pattern 1199. Sizes 10-18. For size 14, 2¼ yds. of 45" fabric without nap. (Pattern includes slip to wear with dress.) $3. In Canada, $3.30. *Above, right:* Black crêpe dress with stole, designed by Pierre Cardin. Vogue Pattern 1200. Sizes 10-18. For size 14, dress and stole, 3 yds. of 45" fabric without nap; ¾ yd. marabou. $2.50. In Canada, $2.75.

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A winter daytime suit that goes out on its own, coatless. Dark-grey wool tweed flecked with white. The pea-jacket coat looks newer now with a grey opossum collar, lining of the same. The skirt, straight, made to wear with sweaters. By Style Trends of Berroco fabric, loomed in America; tip-dyed Australian opossum. Bonwit Teller; L. Strauss; Sakowitz. Mademoiselle shoes.

25 PRESENTS FOR TRAVELLERS

(Continued from page 150)

good mainly in "R" months—now until April 1—the present could be the price of a round-trip ticket. Some suggestions for the giver: a trip to Paris and back, under $400; to Cairo (best in the winter months), the fare, under $730. Pan American's fast swing—London, Paris, Rome, Nice, including Monte Carlo, Madrid, and Lisbon, costs about $850, covers everything—planes, hotels, meals, and excursions by bus.

For a holiday partly by plane and mainly by ship, travellers fly to Paris, go by train to Marseilles, then cruise on a new French, air-conditioned ship to Casablanca, the Canary Islands, sail as far as Dakar on Africa's west coast. This seventeen-day arrangement, planned by Air France, costs under $1,000, leaves New York January 9, 23; February 13, 27; and March 13.

The present for a sightseer who wants to see Spain could be TWA's tour, which costs under $500 and does even more than that, as it includes Lisbon. In Lisbon, travellers spend two days, then head for Spain, stopping at many of Spain's lovely cities—Seville, Córdoba, the seaside resort Marbella, on the Costa del Sol, Granada, and Madrid—before returning to Lisbon for the homeward flight. The New York departure dates for this sixteen-day present are January 11, 25; February 8, 22; and March 8.

MIDDLE MONEY

The something-charming for a traveller could be a pretty and warm bed jacket. For example: one as uncomplicated and soft as a baby's sack, made of lingerie-pink albatross wool, buttons to the neck with small satin buttons, has long sleeves, and is edged with lace. Designed by Iris, under $20 at Saks Fifth Avenue.

The strategy behind the present of this sterling silver baby's spoon is its curved handle. The bowl of the spoon points towards the child, and as a result, things are less apt to spill. The teaspoon size costs $7; the dessert-spoon size, $10; both handles with enamel blue forget-me-nots; both, from the silversmith, H. Nils, and both prices include tax.

". . . And satisfaction brought it back," could be the case history of a cat who travels and who looks at the world through the bubble-lid of this new cat-carrier. This luggage for cats, resembling a racy grey-and-white checked vanity case, 14″ long, 9½″ high and 7¾″ wide, under $10 (no tax), at Hammacher Schlemmer.

Planned for mileage, one of Elizabeth Arden's beauty cases, number 8115 to be exact, packs some fifteen plastic jars and bottles filled with beauty stuffs, weighs just over five pounds filled, and resembles a handsome, zippered attaché case. In addition, it has a zippered compartment the size of foolscap sheets, plus room for such overnight things as slippers, nightgown, bed jacket. Lined in boudoir-pink plastic moire, this blond tweed case, piped in beige or tan leather, $37.50 plus tax.

Three ideas for babies going on long or short hauls. The "Baby Lift," a portable crib with handles—as easy to carry as a market basket and the same shape. It comes with a hood, a blanket protector with zipper-closing on each side, and its own mattress. When not in use, the crib folds flat for storage. Bright navy-blue piped and lined in white, everything plastic, $18 at Bonwit Teller.

The portable plan of one good-looking pram is the body which lifts out and becomes a crib. When this happens, which is more often than one would expect, the wheel mechanism folds up, the crib, a vinyl-coated Black Watch plaid, stands on its own. All of it weighs thirty-one pounds, costs under $30 at Lord & Taylor.

A fresh look for a baby bunting bag—nothing in common with baby-pinks and blues—involves the same bold fringed wool plaid used for stadium and car throws. This enchanting packaging for babies, pillow-case size

(Continued on page 173)





FAST BEAUTY SAVES

(Continued from page 145)

then repeat on the left side. The bosom should never be massaged. As Miss Kahn points out, self-administered massage is not as restful and relaxing as massage given by an operator (and we add Whirl-A-Bath) but "the newly awakened circulation will give new tone and strength to muscles and nerves, a fresh glow to body and face."

Dry-heat rescue for hair sets (1 minute per roller). That amounts to a complete reset in fifteen or twenty minutes, depending on the number of rollers used. The Mar-Rol Electric Roller Curler is a slim, light device that heats the shape back into a drooping coiffure, or any patch of it, in nodding time. While the iron is heating, section the hair, then clamp a roller (three different sizes come in the kit) onto the iron prongs and roll the hair around it. Lay a comb flat between the scalp and rolled curl, and hold for twenty seconds. Unwind, and the spring of the original set is blissfully back. Repeat over entire set, if necessary. . . . Another dry-heat rescue tip, this for the woman who owns an electric dryer cap: In the case of hair put up on regular rollers absorbing bath or shower steam, there's quick salvation in a few minutes under these caps. It's a charmed life that heat, when it's dry, provides for hair.

Hairpiece stand-ins (never easier, readier, nor more attractive than now) to fill in for a tottering coiffure—in the few minutes it takes to pin the piece in and comb; less time if the hairpiece (or postiche) has been dressed by a hairdresser in advance. Wigs and wiglets have become such serious international business that one U.S. maker has been seven times this year to Italy—the finest natural hair market in the world—to supply his booming needs. The hair must not only be natural but have exactly the right texture.

The wisest plotting for a woman thinking of investing in a hairpiece is first to seek out her hairdresser's opinion about the kind that would suit her best. The varieties of base shapes and lengths of hair are enough to awe and confuse the uninitiated. All hairpieces, however, fall into categories: those in which the hair is woven on a long string; and those in which the hair is crocheted into a mesh base, one or two strands to a space. But within these categories there are enormous differences.

After the hairdresser has given his advice, the fun of trying on wiglet models starts at the wigmaker's; one of the best, Joseph Fleischer in New York. The finest hairpieces are custom made, with exacting care for the matching of the natural untinted colour of the postiche hair with the natural, or tinted, colour of a woman's own hair. (In some cases, postiche hair has to be tinted.) After the piece is delivered, a few tips from the hairdresser on combing and attaching are sufficient to teach a woman how to get along with her "other" hair.

For instance, a simple way to hold an oblong postiche in place is to make two or more small pin curls at the holding point, then hairpin it on to them or shove the little combs attached to the postiche under the curls. Put the pin curls in a circle of three if the wiglet base is round. Some of the oblong-based hairpieces are called "toss tresses," and come in all lengths of hair. The long ones are great covering aids for layered hair while it is growing out. These are placed across the middle of the crown, with some of the wearer's own front hair combed over the postiche and blended in with its hair. There are also simple little chignons that hide under a high French twist to give it body and reduce or eliminate teasing. *Petites perruques*, built on flexible mesh ovals, can provide a woman who has very short hair with height, romantic scrolls and twists for evening.

In fact, postiche possibilities are nearly inexhaustible.

Face saving, by masking it while bathing or showering. There's no quicker toner and smoother of facial skin than a masque. The piquant scented pink liquid one by Yardley, called Face Mask, works efficiently in ten mintues. It dries to an opaque gloss, so that you look rather like a rosy, dry "wet seal," and rinses off with water.

Strong yet shimmery coverage is what John Robert Powers' new white matte cream manages in several areas. It lightens out dark under-eye circles and splotches on the skin, face, hands, neck, wherever. Crème de la crème, which is what it is called, can also project the make-up illusion of minimized bad features—help to draw forth a recessive chin, shorten a long lean nose. A little leaflet of instructions comes with the tube.

Camouflage in one swift step. For the woman whose skin needs maximum coverage, no single cosmetic has the concealing qualities of the cake variety. A combination of foundations, shaders, moulders, coverers, can achieve a marvellous camouflage but, of course, take time and adeptness. The news in cake make-up is the kind that has skin benefits incorporated. Max Factor's new medicated pancake, Pure Magic, prettily hides the treatment going on. The best shades now are those that merely intensify the natural colouring without recolouring it. That colour ruling goes more emphatically for the lipstick and eye shades worn with it, even the iridesced, glittery evening make-ups.



Bold face, red figures, gilt and red case, black fob strap. Watch by Sheffield, Swiss movement. About $7 plus tax. Best & Co.; Rich's; Halle Bros.

FAST BEAUTY SAVES

(Continued from page 172)

Dusky rouges that powder on immediate flattery, with big bushy sable paintbrushes—a dusting across the forehead or chin to heighten the skin's tone; or a blending of glow across the cheekbones. A deep flush or streak is not the idea; strive for the palest blush. These rouges come in misty shades: Revlon's three new hues grey-cast from pink to deep rose; Eileen Ford's brown powder rouge—called Model Shade, this more for moulding, accentuating bone structure; and Doran's mauvey-grey tone for highlighting. All of these are superb disguisers of bags under the eyes. Note: There is an enticing collection of powder brushes about now, from those that look like thick artists' brushes to delicate little fake jade- and ivory-handled ones.

Instant balm for rough lips. This smooths and treats cracked lips in a second, serves as an excellent lipstick base to keep colour from running into lip creases. It comes in tube form as Blistex, in stick form as Blistik.

Fleet seal lashes, soft, shiny, untaked-looking eyelashes (light and dark brown, black); their mascara needs, zero. These are made from the fur of the seal, are trimmed and glued so that they can be taken right from the box and worn in a matter of seconds. After several wearings, they require a new application of glue. (By Eylure, about $10, at Bonwit Teller.) For evening they might flicker at the edge of a lid lined with a gold/silver iridescence that's the result of Evelyn Marshall's g/s pencil; the effects pick up light rather than appearing metallic and stagey. Another line drawn in the creases of the lids gives added delineation, candour. . . . Another fast eye-beauty save for a woman who has difficulty with eyebrow pencilling that smudges, or eyebrows that tend to the wild side, is Perma Brow. A clear liquid that brushes on, it fixes both in place in one stroke.

Beauty exposure for arms and back—and this is the year for exposure; the evening dress that counts is the one with the bare back. There are three make-up ways for backs. Not new, but the only kind that doesn't have a smidgen of offset, is a liquid tint, such as Stendhal's Hydrasolaire Teinte, which actually stains the skin to a faint beige tan, but doesn't cover blemishes. The best for full coverage, unfortunately, is not the quickest—cake make-up blotted and patted down with a damp sponge so that there is little to brush off on clothes. A liquid cover, perhaps Elizabeth Arden's Secret Cover, is speedier than this, because it needs only a little buffing with a towel, but its concealing powers are not as great.

Spray that breaks in new shoes in a matter of seconds, or loosens shoes that have been tight for some time. The name of this sorcerer's concoction is Liquid Leather Stretch. Spray it on the surface of the tight spot while the shoe is on the foot and walk for half a minute, then feel the leather give ever so slightly without damaging shoes or stockings; works on suède, buck, or doeskin, too.



Bicoloured patent leather straps, one white, one black, gilt case, numbers. By Medana, Swiss movement. About $18 plus tax. Tailored Woman; The Broadway.

25 PRESENTS FOR TRAVELLERS

(Continued from page 171)

with a centre zipper, $12 at Bonwit Teller. *Note:* in cold weather, grown-ups might be tempted to use the baby bunting for a foot-warmer; adult coverage—only knee-length.

An unbulging version of the khaki canvas bags which pilots carried during the last war, a handsome new bag with built-in improvements comes in an olive-brown, leathery-looking vinyl. Outside, on both sides, the bag has deep, pouchy compartments with sturdy zipper-closings for such bulk as men's shoes, heavy sweaters; inside, lined with beige twill, there is hanging space for four suits, as well as a zippered pocket the length of a folded shirt. With tax, $87.45 at Mark Cross.

Some of the advantages of this Ronson cigarette lighter for women are its gilt lipstick-size and shape; the one-finger operation for lighting; the fact that it works on butane fuel and needs no gas for months: a small knob to regulate the height of the flame—a flicker to an eyelash-singe-torch—and even a watch at one end. All this, under $50, plus tax.

A pretty and practical case for packing lingerie, handkerchiefs, etc.: a bureau-length of Watteau-blue moire that works as a portable chest of drawers with zippered transparent plastic compartments; folds for the road, needs no unpacking, keeps everything in place in one drawer. $10 at Mark Cross.

A dog going places—a small to medium-sized dog—could travel strictly incognito in this new dog-carrier which looks very much like a boxy suitcase. There are, however, breathing holes close to the lid, and a flap conceals a wire mesh panel. In elephant-grey fiberboard, the smallest size, 16″ x 11″ x 9½″, $13; the 18″ size, $14; the 20″, $15; the 22″, $17. At Saks Fifth Avenue.



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PURLOINED RECIPES

(Continued from page 123)

chasseur, fruit dessert.

Recipe for FISH STEW: Bond found the Fish Stew noteworthy and casually asked how it was made: Order enough scrod or sole for a number of people. Allow 1 can of chopped clams for six, 1½ cans for eight, 2 cans for more. Chop fine some shallots. Cook them in a frying pan with butter. Do not blacken or overcook; keep them underdone. Put the fish in a big open casserole dish, and sprinkle the shallots over them. Pour in 2 cups of heavy cream. Pour the clams over the fish. Add salt and pepper. Sprinkle cracker or breadcrumbs over soup. Cook in oven about 30 minutes at 350°. If slower oven, cook longer. If you wish to brown the crumbs on top, put near open flame for a few minutes at the end.

This can be served as a fish stew, or, less thick, as a soup surrounding the big pieces of fish. The fish should be left in large pieces in the centre of a big dish.

Later the girl told Bond some of the complex background of the Fish Stew. Born of seafaring New England antecedents, this American chowder of scrod, cream, and clams has been eaten over a wide-spread culinary network for more than a hundred years. After eating it in Boston, the late Bettina Ballard gave the recipe to her cook, Becka, in New York, who served it to Christian Dior, who in turn sent the cook an original Dior model for the Paris rights to the chowder. Miss Case started another circuit by serving the chowder to Henry Fonda who adopted it for after-theatre suppers in New York, where guests sent it on to Hollywood, London, and Rome. In fact, it became such a specialty of the Fonda parties that the recipe appeared in a newspaper as Fish Soup à la Fonda.

"I don't know," Bond said, bemused. "This might be the basis for a lawsuit, but who would sue whom?—The original clam digger versus the latest recipe digger?"

"If you think that's controversial," the girl said quietly, leaning impulsively toward him, "there is another clam dish for which, some years ago, another New York hostess got caught flat-footed trying to take credit. That hostess served it to a woman guest whose husband happened to belong to the South Side Sportsmen's Club on Long Island, where this dish originated. Since then, it has held its identity as Hard Clams South Side. Here's the recipe."

Recipe for HARD CLAMS SOUTH SIDE, for four people: Slowly braise 4 cups of diced celery in ⅛ pound butter, stirring constantly, until the celery is very soft and translucent in colour (this should take 30-40 minutes). Add ½ cup chopped hard clams, cook for 6 minutes, sprinkle 1 level tablespoon of flour and cook for 2 minutes, stirring all the time. Then add ½ pint cream to give consistency of a thick butter. If clams are strong, no seasoning—otherwise salt. Pass, separately, rounds of oven-dried toast, and serve the stew to be served over it.

"That fruit compote that we had," the girl went on to say, "Miss Case had first at Mrs. Vincent Astor's, but it actually came from a book of family recipes belonging to Mrs. Stewart Alsop of Washington. It's made like this."

Recipe for FRUIT COMPOTE: In a large baking dish, place 1 can black cherries with juice; 1 box dried apricots; 1 can peaches, drained; juice of 1 orange, and 1 lemon; the grated rind, fine slivers, of both lemon and orange; ½ cup of brown sugar (taste later and, if not sweet enough, add ¼ cup more brown sugar). Bake in a moderate oven 1½-2 hours. Cook way down until caramelized. Serve cold, or better reheated with sour cream or unsweetened fresh cream.

About the luncheon menu there was still a tiny question mark. With narrowed eyes, Bond asked, "Where did our hostess get that remarkable Poulet Chasseur?"

The girl hesitated, then said quickly, "Straight from the top."

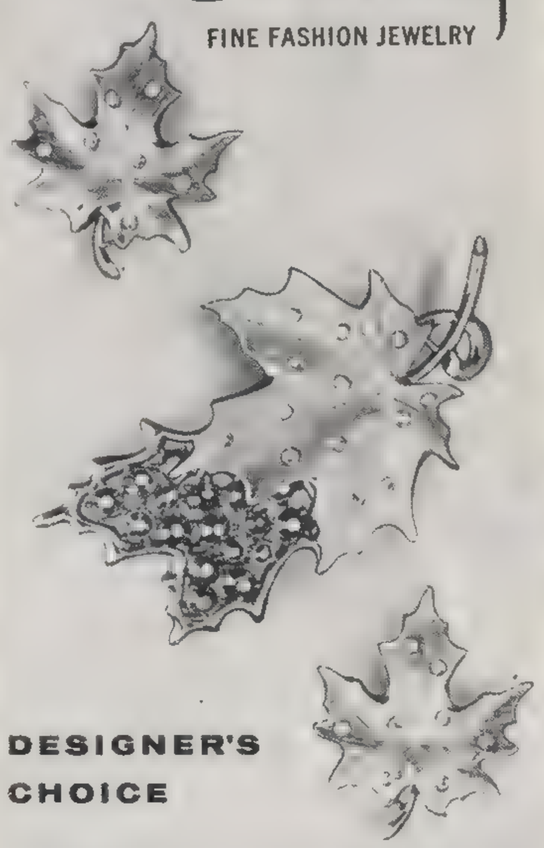
Bond laughed. "The White House, no doubt." He wasn't serious.

"*No* doubt, I'm afraid," the girl said ominously. "Miss Case happened to be in Boston, happened to read *The Boston Herald*, where the food column happened to track down, through the kitchen help possibly, the exact recipe for the Poulet Chasseur Mrs. Kennedy's French chef, René Verdon, prepared for that party at Mount Vernon last summer. Here's how it goes."

Recipe for the WHITE HOUSE POULET CHASSEUR, for eight people: Wash and dry 3 cut-up frying chickens, using a paper towel to pat dry. Sprinkle with

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(Signed) William S. Cox, Business Mgr.

Sworn to and subscribed before me this 24th day of September, 1962.

(Seal) Betty M. Thompson, Notary Public.
(My commission expires March 30, 1963.)

(Continued from page 174)

2 teaspoons of garlic salad dressing mix. Heat 3 tablespoons salad oil, and brown the chicken on all sides. Pour fat from pan and add 3 tablespoons butter, ⅓ cup sliced shallots or onions, 1 pound sliced, fresh mushrooms, and cook in same skillet until tender. Sprinkle with 2 tablespoons of flour, stir in 1-pound can of whole tomatoes, 2 teaspoons of dried tarragon, a cup of Sauternes, and some more garlic salad dressing mix. Cover and simmer 35-40 minutes or until chicken is tender, turning occasionally. Remove chicken to hot platter and add ¼ cup of Sauternes to sauce. Bring sauce to a boil and immediately pour over chicken.

Bond and the girl walked out into the violet shadows of a New York twilight. Warmed by the fish stew, the chicken, then deliciously cooled by the compote, Bond held for a moment the girl's hand in his and felt a warmth of affection pass between them. She broke into his pleasurable thoughts. "According to M., we must catch the next plane for South Carolina where we're going to Dean Hall Plantation. Mrs. Benjamin Kittredge, our hostess there, is one of the coolest operators in the Syndicate."

"What's her angle?" Bond pursed his lips.

"Well, in the first place, she's as methodical as a Certified Public Accountant. She, for instance, keeps a card file indexed for recipes, menus, and 'Methods.' Under 'methods' she has a bank of ideas for preparation and service lifted from such authorities as Escoffier and Louis Diat. In addition to her filing system, Mrs. Kittredge owns a stack of cookbooks, among them *Bouquet de France* and *Gourmet* (Volumes one and two), and a leather-bound Russian copybook with handwritten recipes by her grandmother, Mrs. Livingston de Peyster. When the Kittredges travel from Dean Hall to their New York apartment, this portable library and their Carolinian cook go with them."

"It's not totally unusual to refer, now and then, to a cookbook," Bond commented. This case seemed too easy.

"Of course not." The girl looked smugly beautiful. "Mrs. Kittredge goes further. She *cracks* recipes." She waited for the effect on Bond. He was silent, but his eyes were hard as steel. The girl went on. "Mrs. Kittredge does not come right out and ask for recipes. She is an informed, clever cook. She detects by taste."

The girl paused for this to sink in, then continued. "I have been in contact with Mrs. Kittredge's cook and have advance information about what we will have for dinner tomorrow night. When I describe her menu and recipes, the subtlety of Mrs. Kittredge's operations will become clear.

WASHINGTON SOUP
SCALLOPED OYSTERS
JELLIED BEEF TONGUE
GREEN SALAD
ORANGE PIE

Recipe for WASHINGTON SOUP: To a quart of canned consommé, or better, homemade beef stock, add 1 teaspoonful of curry powder. Reduce a little. Away from the fire, add 2 egg yolks and ¼ pint of cream—stir. Put back on the fire. Heat again, but do not allow to boil. Add 1 finely-chopped apple.

"During the war," the girl explained, "the Kittredges lived in Washington, where on Sunday nights they liked to test Mrs. Kittredge's remarkable, almost insidious, skill for cracking recipes. The soup I just mentioned is their version of the Colony Restaurant's Waterbury Soup. Mrs. Kittredge does not automatically solve the recipe first try. During their initial experiment with Washington Soup, the eggs turned as stringy as spaghetti. Mrs. Kittredge realized, too late, that eggs go solid if added to boiling liquid; next time, she removed the soup from the heat, then added the curry and stirred in the yolks. She had broken the barrier to the Colony's Waterbury Soup."

"The Scalloped Oysters, a similar background?" Bond asked cautiously.

"No. Mrs. Kittredge will openly admit, if pressed, that she got that one from a cookbook, *Charleston Receipts*, collected by the Junior League of Charleston, South Carolina. She credits her Jellied Beef Tongue to *The Chamberlain Calendar of French Cooking*, an annual assembly of French food specialties that Mrs. Kittredge disarmingly avows she could not keep house without. That's part of her success—switching from the frank steal to the stealthy detect-by-taste routine. Let me tell you how she does the oysters and the tongue."

Recipe for SCALLOPED OYSTERS for six or eight people: Drain 1 quart oysters and add to the liquor enough milk to make 1 pint. Salt, and set where it will heat. Mix 2 saltspoons pepper and 2

(Continued on page 176)

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PURLOINED RECIPES

(Continued from page 175)

saltspoons of mace with 1 pint cracker crumbs. Melt ½ cup butter and add to crumbs. Put oysters and crumbs in baking dish in layers—crumbs first, then oysters. Pour the liquor over the top and bake in a moderate oven for 20 to 30 minutes.

Recipe for JELLIED BEEF TONGUE: Boil a well-scrubbed fresh beef tongue in lightly salted water to cover for 1 hour, skimming the surface several times. Remove the tongue, skin it, and trim off the roots. In an ovenproof casserole, brown lightly 2 onions and 2 carrots, all cut in pieces, in 1 tablespoon of bacon fat. Add the prepared tongue, a cracked veal knuckle, a bouquet garni, 1 clove of garlic, 6 whole cloves, 6 crushed peppercorns, 1 teaspoon of salt, ½ cup of dry white wine, and 4 cups of the water in which the tongue was boiled. Cook the tongue, tightly covered, in a 250° oven for 2 hours, or until it is tender. Remove the tongue, cool it, and store it in the refrigerator. Strain the broth through a cloth, reserving the carrots, and simmer it until it is reduced to 3 cups. Cool it and store it also in the refrigerator. Next day, or when the broth has jelled firmly, scrape off all the fat, bring the broth to a boil, add 1 ounce brandy, simmer another minute, and take it off the heat. Slice the tongue, arrange slices in a serving dish, sprinkle them with minced parsley, garnish them with slices of the carrots. Pour on the broth, let dish cool, and chill until the broth has jelled.

"James, you will adore the dessert, the orange pie," the girl said, her voice provocative. It was the first time she had called him James. "But you must remember, while you enjoy its sharp sweetness, that it is a crucial symbol of the whole O.P. of the Syndicate. At a Paris luncheon given by Mrs. Allen Livingston, Mrs. Kittredge was served this intriguing orange tart. She could easily have asked Mrs. Livingston what went into it, how it was made. But Mrs. Kittredge is too smooth a craftsman for that. Instead, she memorized the taste, carried the memory, in a small mental closet reserved for such things, back to New York, where she and her cook set about trying to duplicate it. To save time, a saving that all the Syndicate members have a sinister but singularly effective way of doing, Mrs. Kittredge had the G & M pastry shop on Madison Avenue make the puff pastry shell. She later arranged orange sections on it and, for the sauce, heated marmalade mixed with shredded orange. Left in an unlighted oven during dinner, the dessert takes sufficient heat from the flaming top burners of the stove."

"How will Mrs. Livingston feel about this?" Bond put nonchalance into his voice.

"This is another aspect of the Syndicate. Mrs. Kittredge looks forward with delight to entertaining Mrs. Livingston with the orange pie, seeing if Mrs. L. will not only recognize her own recipe but will detect that she has been outsmarted, that the pastry is not home-made.

"Mrs. Kittredge picked up her idea for the after-dinner coffee at the International Art Exhibition in the Belgian Palace of Fine Arts at the Brussels World Fair. She particularly liked a blend of Brazilian coffee served there, and, upon her return to New York, tracked down the mix to a small shop on Fifty-ninth Street."

Bond lit a cigarette to cover his hesitation. This girl's store of knowledge was too pat, too complete. And she never revealed her sources. Could she be . . . ?

As if she read his thoughts, dew sprung below her eyes. "There are big foreign operations cooking. After South Carolina, M. wants us to go to San Francisco, where the Syndicate is pulling off some big transactions which involve operatives in France and England."

Bond nodded. It would be a pleasant trip, to say the least. And an opportunity to find out if the girl was, as he feared, a double agent. (Note: Part II of *The Case of the Purloined Recipes* will appear soon in Vogue.)

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The perfumes illustrated on pages 136-139 are identified below:

Shalimar by Guerlain
Femme by Marcel Rochas
Diorissimo by Christian Dior

Arpège by Lanvin
Joy by Jean Patou
Nuit de Noël by Caron
Quadrille by Balenciaga

Carnet de Bal by Revillon
Capricci by Nina Ricci
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